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THE TRAGEDY

OF

ROMEO AND JULIET

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THE WORKS
OF
SHAKESPEARE

THE TRAGEDY OF ROMEO AND JULIET

EDITED BY
EDWARD DOWDEN

METHUEN AND CO.
36 ESSEX STREET: STRAND
LONDON
1900

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INTRODUCTION

IN the text of this edition of *Romeo and Juliet* I have introduced only two readings not previously found in editions of authority; first, I have placed a comma in I. ii. 32 after the words "view of"; secondly, in III. v. 43 I have inserted the hyphens in "love-lord" and "husband-friend." I hope these slight changes may commend themselves to some readers; if the former be correct, it solves a long recognised difficulty. I have not altered the received punctuation of III. ii. 5–8, although I venture to suggest in Appendix III. ("Runaway's eyes") a new punctuation, which, as regards lines 5, 6, commends itself to me; the suggestion respecting line 7 I offer as a mere possibility. I am not so sanguine as to expect that readers long familiar with the received text will accept my suggestions as to that difficult passage; but how should any critic neglect to add his stone to the cairn under which the meaning lies buried? I accept Theobald's reading "sun" in I. i. 157, and in so doing follow the best modern editors. With some reluctance I read in II. i. 13, "Adam Cupid," yielding to the authority of Dyce (ed. 2), the Cambridge editors, Furness, and others; and in a note I try to point out possi-

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bilities which may justify or lead towards justifying the "Abraham" of all the early texts.

I may add here that if the nickname "Abraham" was given to Cupid because he is the "father of many nations," an additional comic effect might be gained by choosing for Cupid a name recognised as a favourite one with Elizabethan Puritans. In Middleton's *The Family of Love*, Dryfat, a member of the "Family," says, "I have Aminadabs and Abrahams to my godsons." I must leave it to some more ingenious critic to make the discovery that we should read "Abron Cupid," and that Shakespeare had noticed in Cooper's *Thesaurus* (1573): "Abron, the name of a man, whose sensualitie and delicate life is growne to a Proverbe."

The Quarto editions of *Romeo and Juliet* are the following:—

"*An Excellent conceited Tragedie of Romeo and Iuliet*, As it hath bene often (with great applause) plaid publiquely, by the right Honourable the L. of Hunsdon his Servants. London, Printed by Iohn Danter. 1597" (Q 1).

"*The Most Excellent and lamentable Tragedie, of Romeo and Iuliet.* Newly corrected, augmented, and amended: As it hath bene sundry times publiquely acted, by the right Honourable the Lord Chamberlaine his Servants. London Printed by Thomas Creede, for Cuthbert Burby, and are to be sold at his shop neare the Exchange. 1599." This, the second Quarto, I refer to as Q, unless there is special occasion to distinguish it as Q 2.

The third Quarto (Q 3) was printed in 1609 for

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John Smethwick; the title-page describes the tragedy as having been "sundry times publiquely Acted, by the Kings Majesties Servants at the Globe."

The fourth Quarto (Q 4), printed also for John Smethwicke, is without date. In some copies the word "Globe" is followed by "Written by W. Shake-speare." In other copies (said by Halliwell-Phillipps to be the later issues) the name of the author does not appear.

The fifth Quarto (Q 5) is dated 1637; it was printed by "R. Young for John Smethwicke."

The text of *Romeo and Juliet* in the first Folio, 1623, (F) was derived from Q 3.

The editors of the *Cambridge Shakespeare* observe: "As usual there are a number of changes, some accidental, some deliberate, but all generally for the worse, excepting the changes in punctuation and in the stage-directions. The punctuation, as a rule, is more correct, and the stage-directions are more complete, in the Folio."

The second Quarto—1599—first gives the play in full; it is our best authority for the text; but the corrections of the later Quartos and of the Folio are valuable aids towards ascertaining the text, while in not a few passages Q 1 lends assistance which cannot elsewhere be found.

In the present edition the readings of Q and of F which differ from the editor's text are recorded, except a few obvious misprints and such others as seem wholly unimportant. Not many references are made to Q 3, because in general its various readings passed into the text of F, which was derived from that Quarto. For my

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references to Q 5 (which are few) I have trusted to the *Cambridge Shakespeare* and to Furness.

Q 1 differs so considerably, and in so many minute details, from the received text, that the variations cannot be rightly exhibited in notes; it must be read in its entirety, and happily it is easily accessible in the facsimile by Praetorius, in Mommsen's reprint, in the *Cambridge Shakespeare*, in Furness, and (with most advantage for the student) in the New Shakspere Society's reprint of *Parallel Texts of the First Two Quartos*, admirably edited by Mr. Daniel. Such readings as have been adopted from Q 1 into the text of modern editors have a special claim to attention; these I have, with few exceptions, recorded, and have added in notes and in Appendix I. several lines and passages differing from the received text in a way which can hardly be accounted for by errors of the printer or reporter. In these, or in some of these, we probably find work of Shakespeare discarded in his revision of the play.

The relation of Q 1 to the later text has been the subject of much discussion. I cannot state the results of my own study better than by quoting from Mr. Daniel's Introduction to the *Parallel Texts*: "A hasty and separate perusal of Q 1 may leave the reader with the impression that it represents an earlier play than that given in the subsequent editions; read line for line with Q 2 its true character soon becomes apparent. It is an edition made up partly from copies of portions of the original play, partly from recollection and from notes taken during the performance. Q 2 gives us for the

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first time a substantially true representation of the original play. Still Q 1 is of great value, as it affords the means of correcting many errors which had crept into the 'copy' from which Q 2 was printed, and also, in its more perfect portions, affords conclusive evidence that that 'copy' underwent revision, received some slight augmentations, and, in some few places, must have been entirely rewritten." As evidence of the last statement I may refer my reader to Appendix I., to which the following may here be added; in III. ii. 57–60 Juliet, in our received text, speaks:

> O break, my heart! poor bankrupt, break at once!
> To prison, eyes, ne'er look on liberty!
> Vile earth, to earth resign, end motion here,
> And thou and Romeo press one heavy bier!

These are evidently new lines written to replace those of Q 1, which run thus:

> Ah Romeo, Romeo, what disaster hap
> Hath severd thee from thy true Juliet?
> Ah why should Heaven so much conspire with Woe,
> Or Fate envie our happie Marriage,
> So soone to sunder us by timelesse Death?

Shall we conjecture that Shakespeare felt that the sense of fatality, though proper to Romeo, was less characteristic of the strong-willed Juliet?

Q 1, then, is an imperfect representation, piratically issued, of the same play which is given fully and, in the main, aright in Q 2; but before Q 2 appeared Shakespeare had revised the play, and had rewritten a few passages. The theory of Mr. Grant White that traces

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of another hand than Shakespeare's may be detected in the earlier version of the play is, I think, sufficiently refuted by Mr. T. A. Spalding in his paper "On the First Quarto of *Romeo and Juliet*: Is there any evidence of a Second Hand in it?" printed in *Transactions of the New Shakspere Society*, 1877–79.

An interesting peculiarity of Q 1 is found in the stage-directions; they were evidently noted down by a spectator in the theatre, perhaps by the shorthand writer who probably supplied much of the manuscript. They give us pleasant glimpses of the stage-business during the original presentation of *Romeo and Juliet*. In the opening scene a stage-direction serves as a substitute for the bustling dialogue, which in the clash of swords and clubs may have reached the reporter's ears too imperfectly to be reported: "They draw, to them enters Tybalt, they fight, to them the Prince, old Mountague, and his wife, old Capulet and his wife, and other Citizens and part them." Later we have the departing guests whispering excuses to Capulet—"they whisper in his eare"; Mercutio insulting the Nurse's dignity—"he walkes by them, and sings"; the Nurse rebuking her too passive protector—"she turnes to Peter her man"; Juliet entering "somewhat fast" and embracing Romeo; Tybalt thrusting Mercutio under Romeo's arm; the Nurse "wringing her hands, with the ladder of cordes in her lap"; Romeo offering to stab himself, and the Nurse snatching the dagger away; Capulet calling Paris again, as he offers to go in, in order that he may make the "desperate tender" of Juliet's love; Juliet kneeling to her father, and again looking after the departing Nurse,

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before she breaks forth with the words, "Ancient damnation, O most cursed fiend"; the mourners for Juliet all crying out at once, and wringing their hands; Countie Paris and his Page bearing flowers and sweet water to Juliet's tomb; Friar Laurence, at the entrance to the tomb, stooping and looking on the blood and weapons.

The date at which *Romeo and Juliet* was written cannot be certainly determined. The title-page of Q 1 describes the tragedy as having been often played publicly by the Lord of Hunsdon's servants. Malone ascertained that two Lords Hunsdon, Henry, the father, and George, his son, filled the office of Lord Chamberlain of the Household to Queen Elizabeth. Henry, the father, died July 22, 1596; on his death, Shakespeare's company came under the protection of his son, who was appointed Lord Chamberlain on April 17, 1597. Before July 22, 1596, and after April 1597 the actors would be styled the Lord Chamberlain's servants (as they are on the title-page of Q 2); in the interval they were the Lord Hunsdon's servants; and hence we may infer that it was during this interval that the presentations spoken of on the title-page of Q 1 took place.

An allusion to the play by John Weever has been supposed to carry back the date to 1595. Weever's *Epigrammes* was published in 1599, when the author was twenty-three years old; he tells us that most of the epigrams were written when he was only twenty; he attained that age in 1596, and to suppose that his reference to *Romeo and Juliet* is of a date earlier than

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that year is a gratuitous assumption. An allusion in Marston's *Scourge of Villanie*—

> I set thy lips abroach, from whence doth flow
> Naught but pure Juliet and Romeo—

testifies to the popularity of the play, and possibly by the mention of "Curtain plaudities" points to the Curtain theatre as the place of representation; but the *Scourge of Villanie* is later in date than the first Quarto of *Romeo and Juliet*. Some lines in *The Wisdom of Doctor Dodipoll* which imitate (or seem to imitate) words of Juliet, and some resemblances between *Romeo and Juliet* and *Wily Beguiled*, when dates are scrutinised (see Daniel's edition of *Romeo and Juliet*, New Sh. Soc. p. xxxv), prove equally fallacious in helping us to fix a date.

Turning to the play itself, we find mention of "the first and second cause" (II. iv.), which has been regarded, on no sufficient grounds, as suggested by *Vincentio Saviolo his Practise* (1594 and 1595). Mr. Fleay has noticed that the reference may be to "*The Book of Honor and Arms*, wherein is discussed the causes of quarrel," etc. (*Stationers' Register*, December 13, 1589). There are undoubtedly reminiscences in *Romeo and Juliet* of Marlowe's plays. The lines

> But soft! what light through yonder window breaks?
> It is the east, and Juliet is the sun!

seem to echo Marlowe's lines in *The Jew of Malta*, II. i. 41, 42:

> But stay, what star shines yonder in the east?
> The loadstar of my life, if Abigail.

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Juliet's age is reduced by Shakespeare from the sixteen years of his original (the *Romeus and Juliet* of Brooke) to fourteen. "Death lies on her," exclaims Capulet (IV. v.),

> like an untimely frost
> Upon the sweetest flower of all the field.

At the close of Act I. of *The Jew of Malta* Don Mathias describes the Jew's daughter, now entered into a convent:

> A fair young maid, scarce fourteen years of age,
> The sweetest flower in Cytherea's field,
> Cropt from the pleasures of the fruitful earth.[1]

Still more striking is the resemblance between the opening lines of Juliet's soliloquy (III. ii.), "Gallop apace, you fiery footed steeds," etc., and lines in Marlowe's *Edward II.* IV. iii.:

> Gallop apace, bright Phœbus, through the sky,
> And dusky night, in rusty iron car,
> Between you both shorten the time, etc.

Shakespeare was much influenced by Marlowe in some early plays; but *Romeo and Juliet* is not written in discipleship to Marlowe, and it must be remembered that in plays as late as *As You Like It* and *Troilus and Cressida* reminiscences of Marlowe are found.[2]

These echoes from Marlowe have a certain bearing on the supposed imitation of lines of *Romeo and Juliet*,

[1] This interesting parallel has been pointed out to me by Mr. W. J. Craig.

[2] The points in common between Juliet's Nurse and the Nurse in *Dido Queen of Carthage* by Marlowe and Nash seem to me of little importance. Shakespeare found his Nurse in Brooke's poem.

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v. iii., by Daniel in his *Complaint of Rosamond* (1592). The most striking of these resemblances is that of Daniel's verses—

> And nought-respecting death (the last of paines)
> Plac'd his pale colours (th' ensigne of his might)
> Upon his new-got spoil before his right—

to Shakespeare's—

> Thou art not conquer'd; beauty's ensign yet
> Is crimson in thy lips and in thy cheeks,
> And death's pale flag is not advanced there.

Daniel was charged—not altogether unfairly—with the infirmity of plagiarism. But Shakespeare was certainly a reader of some of Daniel's poetry; and if he derived suggestions from Marlowe, why may he not have taken a hint from Daniel, and vindicated his conveyance by a triumphant ennoblement of Daniel's imagery and expression?[1]

Far too much insistence, in my opinion, has been laid on the Nurse's reference (I. iii.) to the earthquake —"'Tis since the earthquake now eleven years." An allusion may not improbably have been intended to the earthquake of 1580 felt in England. But the humour of the allusion may lie in the fact that the Nurse, who insists on the accuracy of her recollection—"Nay, I do bear a brain,"—is really astray in her chronology. Juliet is now on the point of being fourteen years of age; yet eleven years previously—at three years old—she was only

[1] The case is greatly strengthened by a comparison of *Lucrece* with Daniel's *Rosamond*. There can here be no doubt that Shakespeare was the debtor. See the article, "Shakespeare's Lucrece," by Ewig, in *Anglia* xxii., Neue Folge Band x., Viertes Heft, pp. 436–448.

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about to be weaned, and had barely learnt to "run and waddle," with a risk of breaking her brow. The Nurse again asseverates that "since that time it is eleven years"; but this making the most of a jest seems slender evidence on behalf of the theory that the play was produced in the year 1591.[1]

There is no decisive evidence to prove that the tragedy was written long before its presentation in 1596, when, probably, its popularity called forth a ballad (entry in *Stationers' Register*, August 5) on the subject of Romeo and Juliet. Yet most readers, I think, have felt that it is a play of Shakespeare's early years of authorship; the lyrical character of the play, though partly accounted for by the love-theme, the abundance of rhyme, not only in couplets, but alternate, and arranged in sextet and sonnet form, the pleasure of the writer in forced conceits, and play upon words, sometimes even in serious passages, point to an early date.[2] When his judgment had matured Shakespeare could not have written so very ill as he sometimes does in *Romeo and Juliet*, but a writer of genius could at an early age, when inspired by the passion of his theme, have written as admirably as he does even in the noblest passages of the fifth Act. That he was conscious of having already attained comparative mastery in his art may be inferred from his independence of Marlowe, and the implied criticism of the style of

[1] If anyone should care to see a catalogue of earthquakes compiled by a contemporary of Shakespeare, he will find one in the Indice to *Discorsi del S. Allesandro Sardo* (Venice, 1586), which volume includes a treatise "Del Terremoto."

[2] Gervinus notices, beside the sonnet-form in *Romeo and Juliet*, something corresponding to the epithalamium (Juliet's soliloquy) and to the dawn-song.

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Kyd in the exclamatory lamentations over Juliet supposed dead. I can hardly doubt that Mr. Spalding is right in stating that the line

> O love, O life, not life but love in death,

and again,

> O child, O child, my soul and not my child,

are parodies on Hieronimo's words in *The Spanish Tragedy*:

> O eyes! no eyes, but fountains fraught with tears;
> O life! no life, but lively forms in death;
> O world! no world, but mass of public wrongs.

Yet there is something inartificial in introducing such irony of literary criticism into the body of the play; and Shakespeare took a better method in his "tedious brief scene" of very tragical mirth in *A Midsummer Night's Dream*, and again in Æneas' tale to Dido (where he reproduces rather than parodies an earlier style), which the player recites before Hamlet. On the whole, we might place *Romeo and Juliet*, on grounds of internal evidence, near *The Rape of Lucrece*; portions may be earlier in date; certain passages of the revised version are certainly later; but I think that 1595 may serve as an approximation to a central date, and cannot be very far astray.

The basis, as Malone puts it, upon which Shakespeare built his play is the *Romeus and Juliet* of Arthur Brooke or Broke, of which I have given an analysis in Appendix II. Brooke's poem, which is a free rehandling in verse of

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Pierre Boisteau's French version of a novel by Bandello, was first published in 1562.[1] Painter's prose rendering in the *Palace of Pleasure* of Boisteau's story appeared some years later. From this last Shakespeare derived, if anything, certainly very little; but how carefully he followed Brooke will appear from my analysis, and more fully from Mr. Daniel's valuable Introduction to the New Shakspere Society's reprint of Brooke's poem and Painter's prose. That Shakespeare agrees with Brooke where the latter differs from Painter was decisively established by Malone: "1. In the poem the Prince of Verona is called *Escalus*; so also in the play. In Painter's translation from Boisteau he is named *Signor Escala*, and sometimes *Lord Bartholomew* of Escala. 2. In Painter's novel the family of Romeo are called the *Montesches*; in the poem and in the play the Montagues. 3. The messenger employed by Friar Lawrence to carry a letter to Romeo is in Painter's translation called *Anselme*; in the poem and in the play Friar *John* is employed in this business. 4. The circumstance of Capulet's writing down the names of the guests whom he invites to supper is found in the poem and in the play, but is not mentioned by Painter, nor is it found in the original Italian novel. 5. The residence of the Capulets in the original and in Painter is called *Villa Franca*; in the poem and in the play *Freetown*.[2] 6. Several passages of *Romeo and Juliet* appear to have been formed on hints

[1] In his address "To the Reader" Brooke mentions that he had seen "the same argument lately set foorth on stage," with more commendation than he can look for.

[2] In the play it is the name of the "common judgment-place" of the Prince.—E. D.

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furnished by the poem, of which no traces are found either in Painter's novel, or in Boisteau, or the original."

Brooke's poem has been unjustly depreciated; yet it contains no poetry of a high order. If *Romeo and Juliet* owed to Shakespeare, as Mr. Grant White has said, only its dramatic form and poetic decoration, we might still add with the critic—This is to say that "the earth owes to the sun only its verdure and flowers, the air only its perfume and its balm, the heavens only their azure and their glow." But in fact Shakespeare departs from Brooke, as Mr. White proceeds to point out, in several important particulars. He accelerates the action, reducing the time from months to days, and thus adds impetuosity to the torrent of passion. He creates from a mere passing hint of Brooke the brilliant and gallant Mercutio. In Brooke's poem Mercutio appears but once for a moment, as a courtier in the ballroom of Capulet; he is "courteous of his speech" and "pleasant of device"; bold among the bashful maids as a lion among lambs; and nature has given him the gift of hands that are colder than frozen mountain ice. But he does not serve, as with Shakespeare, by his vivid intellectuality to set off the imaginative passion of Romeo; he is not at once the irrepressible mocker and the chivalrous protector; nor does he die, still jesting and still gallant, before the tragedy darkens to its close. Shakespeare, again, it is who introduces Tybalt at the old accustomed feast of Capulet, and thus, incarnating in an individual the rage of faction, brings hatred face to face with love. The character of the Nurse is found in Brooke, but Shakespeare admirably develops its humorous side. He reduces the

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age of Juliet from sixteen to fourteen, the age of Marlowe's Abigail, so heightening the miracle of love, which transforms her from a child to a heroic woman. He deepens her solitude by depriving Lady Capulet of a mother's tenderness, and showing her as a somewhat unsympathetic woman of the world. And he brings the lord-lover Paris, "a man of wax," to the churchyard, with his flowers and perfumed water, to die, and to illustrate the gentleness, the resolution, and the magnanimity of Romeo.

The Romeo and Juliet legend has a long history, and it is not necessary here to trace it in detail.[1] Almost at the moment when Shakespeare was writing his tragedy the Italian Girolamo de la Corte published his *History of Verona* (1594–96), and there recorded as matter of historical fact the story of the star-crossed lovers. He assigns the events to the year 1303, when Verona was ruled by Bartolomeo de la Scala. But imaginary history seems to have grown out of legend, and modern criticism has disenchanted the "Sepolcro di Giulietta e Romeo" at Verona. One of the incidents of the story—the escape from enforced marriage by the use of a sleeping potion—is as old as Xenophon of Ephesus, whose romance of the loves of Anthia and Abrocomas was first printed from the only existing manuscript in 1726.[2] A tale of much more

[1] See Alessandro Torri's *Giulietta e Romeo* (Pisa, 1821), the Baron de Guenifey's *Histoire de Roméo Montecchi et de Juliette Cappelletti* (Paris, 1836), Mr. Daniel's Introduction to the New Sh. Society's reprints of Brooke and Painter, and my article on "Romeo and Juliet" in *Transcripts and Studies*.

[2] It was at once translated into English by Mr. Rooke (1727). My acquaintance with the *Ephesiaca* is derived from the French version of 1736;

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recent date, that among the *novelle* of Massuccio of Salerno (1476), which narrates the loves of Mariotto Mignanelli and Giannozza Saraceni of Siena, has a sufficient number of points of resemblance to *Romeo and Juliet* to warrant our placing it in the genealogy of the drama. The lovers are secretly married by a Friar; Mariotto quarrels with a citizen of note, strikes him a fatal blow with a stick, is exiled, and flies from Siena to Alexandria. The father of Giannozza urges her to marriage with a suitor of his choice; she resolves to feign herself dead, and the Friar provides the sleeping potion; she is buried in the church of St. Augustine; is delivered from the tomb by the Friar, and sails for Alexandria disguised as a monk. The messenger whom she had despatched with letters to her husband is captured by pirates; Mariotto hears of her death; in the garb of a pilgrim visits her tomb, which he attempts to open; is seized, condemned, and beheaded. Giannozza returns from Alexandria to Siena, and in a convent the broken-hearted wife dies.

Some fifty years after the publication of Massuccio's tale Luigi Da Porto wrote his *Istoria novellamente ritrovata di due nobili Amanti*, and here the scene is Verona, and the lovers are named Romeo and Giulietta.

the portion which has some resemblance to the story of Juliet will be found in pp. 124–139. In the anonymous play, *How a Man may choose a Good Wife from a Bad* (1602), which is founded on a novel (*Decade* III., Novella v.) of Cinthio's *Hecatommithi*, the incidents of an opiate given for poison to a young wife by her faithless husband, her burial, and revival in the coffin, are turned to comic uses. It is perhaps worth noting that here, as in *Romeo and Juliet*, the sale of poisons is spoken of as illegal:

> some covetous slave for coyne,
> Will sell it him, though it be held by law,
> To be no better than flat fellony.

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Da Porto's novel was published posthumously at Venice without date, about the year 1530. It is substantially the story familiar to us,[1] but there are variations in detail, and certain personages of the drama are wanting. Romeo masks not as a pilgrim but as a nymph; the lovers touch hands and whisper their passion in the torch-dance; the wooing and winning are not swiftly accomplished; the sentence of banishment is not pronounced until after some happy bridal days and nights have followed the secret marriage; the nurse has not yet appeared in the story; for Paris we have here the Count of Lodrone; Juliet awakens from her drugged sleep in the tomb before the poison has quite overcrowed the spirit of her husband, and a dialogue ensues, the motive of which has been idealised and exalted in the opera of Gounod. This form of the tragic scene was unknown to Shakespeare, who could have conveyed into it the beauty and dignity of passion; when Otway, and subsequently Garrick, with Otway as his guide, varied from the Shakespearian close, they struck false notes and fell into the phrases of convention and pseudo-pathos.[2]

Adrian Sevin's French transformation of the story of Romeo and Juliet into the story of Halquadrich and Burglipha (1542) has little interest, and does not take a place in the direct line of the development of the tale

[1] The reader will find both the Italian text and an English translation in *The Original Story of Romeo and Juliet*, by G. Pace-Sanfelice, 1868. Mr. Rolfe has reproduced Brydges' rare translation, with the addition of omitted passages: *Juliet and Romeo*, Boston, 1895. For short accounts, see Daniel or my article already mentioned.

[2] It is needless here to give any account of Otway's strange appropriation and transformation of Shakespeare's play in his *Caius Marius*.

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from Da Porto to Shakespeare. Nor does there appear to be, except through a certain influence exercised on Bandello, any real connection between Shakespeare's tragedy and the poem in *ottava rima* published at Venice in 1553, possibly the work of Gherardo Bolderi assuming the name of Clitia or Clizia. It will be found in Torri's volume already mentioned. Mr. Daniel points out certain variations from Da Porto, of which the most interesting is that here for the first time Tebaldo's death is supposed by Lady Capulet to be the cause of Juliet's grief. An attempt was made by J. C. Walker, in his *Historical Memoir on Italian Tragedy*, 1799 (pp. 49–64), to show that Shakespeare had utilised to some extent as a source the *Hadriana*, a tragedy of the year 1578, by the blind poet Luigi Groto. The loves of Latino and Hadriana are unquestionably derived in part from the loves of Da Porto's Romeo and Giulietta; but Mr. Daniel, who gives a complete analysis of the play, is right in saying that the resemblances between *La Hadriana* and Shakespeare's tragedy are rather to be sought in special passages than in the general conduct of the two plays. Following Walker and Lloyd, and adding to their enumeration, he notices the song of the nightingale when the lovers part, the description of the effects of the opiate, the consolation offered to the father on the supposed death of his daughter, and other seeming points of contact; yet, although Groto was known in England in Shakespeare's time, Mr. Daniel's conclusion is expressed in the words: "Notwithstanding these resemblances, I find it difficult to believe that Shakespeare could have made use of Groto's

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play" — a conclusion with which I am in entire agreement.

Bandello's novel, of which Boisteau's is a translation, stands of course in the direct line of the ancestry of *Romeo and Juliet.* It appeared among his *novelle* published at Lucca in 1554. Referring the reader to Mr. Daniel's more detailed account of the points in common between Bandello and Shakespeare, I may quote what I have elsewhere written: "Bandello dwells on Romeo's amorous fancy for a hard-hearted mistress—Shakespeare's Rosaline—to which Da Porto only alludes. An elder friend—Shakespeare's Benvolio—advises the enamoured youth to 'examine other beauties,' and to subdue his passion. Romeo enters Capulet's mansion disguised, but no longer as a nymph. The Count of Lodrone is now first known as Paris. The ladder of ropes is now first mentioned. The sleeping potion is taken by Juliet, not in presence of her chamber-maid and aunt, but in solitude. Friar Lorenzo's messenger to Mantua fails to deliver the letter because he is detained in a house suspected of being stricken with plague. In particular we owe to Bandello the figure of the nurse, not Shakespeare's humorous creation, but a friendly old woman, who very willingly plays her part of go-between for the lovers. One more development and all the materials of Shakespeare's play are in full formation. From Bandello's mention of one Spolentino of Mantua, from whom Romeo procures the poison, Pierre Boisteau creates the episode of the Apothecary, and it is also to this French refashioner of the story that we must trace the Shakespearian close; with him, Juliet does not wake

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from her sleep until Romeo has ceased to breathe; and she dies, as in our tragedy, not in a paroxysm of grief, but by her own hand, armed with her husband's dagger."[1]

The Quartos and Folios do not divide *Romeo and Juliet* into acts and scenes. Mr. Daniel suggests that Act III. should end with scene iv., making Act IV. begin with the parting of the lovers. "The interposition," he writes, "of the short scene iv. alone, between the arrangement made at the Friar's Cell for the meeting of the lovers and the scene in which they part, does not give a sufficiently marked interval for the occurrence of all the events which are supposed to have passed in the interim: moreover the addition of scene v. to Act III. has the disadvantage of making that act inordinately long. Capell made the division I here suggest; but his example does not appear to have been followed by any subsequent editor." The suggestion seems to me well worthy of consideration, and I may call attention to the fact that in Q 1 the first of those ornamental dividing marks which appear on several of the later pages occurs at this point. The same ornamental division occurs in the scene of the lovers' parting at the entrance of Juliet's mother, and, I think, it was intended that there should here be a change of scene. It appears again at the close of our present Act III., at the close of IV. i., the close of IV. ii.,

[1] *Transcripts and Studies*, pp. 389–390. To the study from which I quote I may refer the reader for an account of Lope de Vega's *Castelvines y Monteses* and of *Los Bandos de Verona*, by Francisco de Rojas y Zorrilla (both of which may be read in privately printed translations by Mr. F. W. Cosens). The strange conjunction of Shakespeare's lovers with Dante's Ugolino in the *Roméo et Juliette* of Ducis is also noticed in the same study.

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the close of IV. iii., the close of IV. iv., the close of V. i., the close of V. ii., in V. iii. immediately before the entrance of the Friar, and again immediately after Juliet's death. The use of the mark is evidently not accidental or careless.

The dramatic time is carefully noted throughout the play, but presents one inexplicable difficulty. The action opens early on Sunday morning; after the street fray when Romeo and Benvolio meet, it has but "new struck nine." The afternoon has come when Romeo reads the list of Capulet's invited guests; at night the "old accustomed feast" is held, and Romeo after the feast hears Juliet's confession of love at the window. Early on Monday morning Romeo visits Friar Laurence; at noon he jests with Mercutio, and informs Juliet through the Nurse that the marriage shall be celebrated that afternoon. The lovers are married; the encounter with Tybalt, "that an hour hath been my cousin," follows. The sentence of banishment is pronounced; but it is arranged that the new husband and wife shall spend their bridal night together. At dawn on Tuesday morning Romeo parts from Juliet. Capulet on the preceding night had fixed the marriage with Paris for Thursday; he now rages and threatens Juliet; she visits the Friar, who gives her the sleeping potion; she returns, seems to acquiesce in her parents' wishes, and the hasty Capulet resolves that she shall be taken at her word, and married to Paris to-morrow (Wednesday) morning. At some hour of the night of Tuesday Juliet drinks the potion. Old Capulet bustles during the night in preparations for the wedding—"the curfew-bell hath rung, 'tis three

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o'clock." On Wednesday morning Juliet is found in seeming death; the Friar arrives at the hour prefixed for marriage; all is turned from a wedding to a funeral; Juliet is laid in the tomb of her ancestors. At a later hour of what seems to be the same day (Wednesday), Balthasar informs Romeo of his wife's death; Romeo obtains the poison, sets out for Verona, at night enters the monument by torch-light, and dies beside his beloved. Friar Laurence "at the prefixed hour of her waking" arrives to take Juliet from the vault; she stabs herself and dies; the Prince, called from his morning's rest, enters, and on Thursday at an early hour the action closes.[1]

The rapidity of the whole conduct of the action is surprising; yet, up to the night on which Juliet swallows the Friar's potion, there can be no question as to the dating of days and hours. At this point Shakespeare creates a difficulty that seems to be insuperable. He had probably noticed in Painter's version of the tale a statement of the Friar that the opiate effects of the drug were to continue for "the space of forty hours at the least." As if to be more precise Shakespeare names the period as "two and forty hours." From what time of the night of Tuesday will forty-two succeeding hours bring us to a very early morning hour (the month is July) of either Thursday or Friday? The period is too short to suit Friday morning, too long for Thursday. We should not trouble ourselves about what might be

[1] See, together with Daniel's "Time-Analysis of the Plots of Shakespeare's Plays" (*New Sh. Society's Transactions*, 1879), the notes on p. 202 and p. 219 of Mr. Rolfe's edition of *Romeo and Juliet*.

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explained as a mere stage-illusion of time, if Shakespeare had required such a stage-illusion, or if he had not dated the events throughout with more exactness than the stage requires. In Painter the Friar directs Juliet to drink the potion "the night before your marriage or in the morning before day"; in Brooke, "on thy marriage day before the sun do clear the sky." Can Shakespeare at one time have intended that Juliet's soliloquy should represent the passions of a whole night, and that she should not swallow the opiate until a short time before the Nurse came to rouse her in order that she should prepare for the marriage ceremony? And was she to return to consciousness in the first glimmering of a July dawn, as soon after midnight as that might be, on the morning of Friday? The theory is in many ways unsatisfactory, but the mere passage of hours during a soliloquy need not present a difficulty to the student of Shakespeare. In *Cymbeline* it is midnight when Imogen is seized by sleep; Iachimo comes from the trunk, soliloquises, and the clock strikes three. Yet it can hardly be supposed that Shakespeare ever intended that Juliet should conjure up the vision of the slaughtered Tybalt in the full light of morning. Perhaps the simplest explanation of the difficulty is to admit that it was never meant to be explained; forty-two hours gave an air of precision and verisimilitude to the Friar's arrangement; it sufficed to cover two periods of night preceding two Italian summer dawns; and the dramatist knew that spectators in the theatre do not regulate their imagination by a chronometer.

Unlike the play of *Hamlet*, *Romeo and Juliet* has

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little of imaginative mystery. The chief subject of difference among its critics concerns what we may call the ethics of the play.[1] "By Friar Laurence," writes Gervinus, "who, as it were, represents the part of the chorus in this tragedy, the leading idea of the piece is expressed in all fulness, an idea that runs throughout the whole, that excess in any enjoyment, however pure in itself, transforms its sweet into bitterness, that devotion to any single feeling, however noble, bespeaks its ascendency; that this ascendency moves the man and woman out of their natural spheres; that love can only be a companion in life, and cannot fill out the life and business of the man especially; that in the full power of its first rising, it is a paroxysm of happiness, which, according to its nature, cannot continue in equal strength; that, as the poet says in an image, it is a flower that,

> 'Being smelt, with that part cheers each part;
> Being tasted, slays all senses with the heart.'"

And the critic pursues his well-meant moralisings in the same spirit.

Much nearer the mark was Goethe in his arrangement of *Romeo and Juliet* for the Weimar theatre, 1811: "Before Juliet revives," in Goethe's recast, "the Friar confesses that all his cunning wisdom was in vain; that if he had opposed, instead of aiding the lovers, things could not have come to a worse end. After

[1] The commonplace moralisings and the vigorous Protestant feeling expressed by Brooke in his address "To the Reader," prefixed to *Romeus and Juliet*, did not influence Shakespeare; and they do not enter into Brooke's poem, where the hero and heroine are not represented as "thralling themselves to unhonest desire," and the "superstitious frier" appears as an amiable old student of natural science.

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Juliet has stabbed herself Friar Laurence acknowledges the folly that often attends the wisdom of the wise, that to attempt to do good is often more dangerous than to undertake to do evil. Happy those whose love is pure, because both love and hatred lead but to the grave."[1]

That is to say, the amiable critic of life as seen from the cloister does not understand life or hate or love; he is not the chorus of the tragedy, but an actor whose wisdom is of a kind which may easily lead himself and others astray. Garrick was not an eminent moralist, but there is more of truth in the Prince's rhymed tag, with which Garrick's version of the tragedy concludes, than can be found in the ponderous moralities of Gervinus:

> Well may you mourn my Lords, (now wise too late)
> These tragic issues of your mutual hate:
> From private feuds, what dire misfortunes flow;
> Whate'er the cause, the sure effect is Woe.

The tragic issues are the results not of love, but of love growing on the hatred of the houses. Shakespeare has set forth this in the opening scene, half humorous yet wholly tragic. He reiterates his statement of the fact at the close. Romeo and Juliet die as sacrifices to appease the insane fury, out of which their lives had risen and in which they had no individual part; therefore shall their statues be raised, and in "pure gold":

> *Mon.* There shall no figure at such rate be set
> As that of true and faithful Juliet.
> *Cap.* As rich shall Romeo by his lady lie;
> Poor sacrifices of our enmity!

[1] Furness, *Romeo and Juliet*, p. 445.

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And thus the dead lovers have become immortal victors.

Shakespeare did not intend to represent more than a fragment of human life in the tragedy. He did not aim at a criticism of the whole of human character; he cared to show us his hero and his heroine only as lovers, and as exemplary in the perfection of their love; faithful even unto death; choosing, with a final election of the heart, love at all costs. Here is no view of the whole of life; we are shown merely what befell a young pair of lovers during four days long ago in Verona. But Shakespeare felt, and we all feel, that if such love as theirs can be taken up into a complete character, modified and controlled by the other noble qualities which go to form a large and generous nature, the world will be the better for such pure and sacred passion. Such, it appears to me, are the ethics of the play.

And the personages by whom the lovers are encircled are so conceived as to become the critics of ideal love from their several points of view, honouring and exalting it by the inadequacy of their criticism. To old Capulet, in his mood, it seems that the passions of the heart are to be determined by parental authority. To Lady Capulet marriage is an affair of worldly convenience. To the Nurse it is the satisfaction of a pleasurable instinct. Mercutio, a gallant friend, is too brilliant in his intellectuality to be capable of a passion in which the heart shows that it is superior to the brain; he mocks at love, not because he really scorns it, but because he is remote from it, and cherishes before all else his free-lance liberty. The Friar views human passion from

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the quietudes of the cloister, or from amid the morning dew of the fields; but botany is not the science of human life. Even Romeo's earlier self, with his amorous melancholy, becomes the critic of his later self, when a true and final election has been made, and when love has become the risen sun of his day. As for Juliet, her words—

> My bounty is as boundless as the sea,
> My love as deep; the more I give to thee,
> The more I have, for both are infinite,

may serve for an inscription beneath that statue of pure gold of which Shakespeare was the artist.

It may interest some readers to have before them the dialogue, in the eighteenth-century taste, of Romeo and Juliet in the tomb, as it reached our ancestors,—somewhat modish ancestors perhaps,—and drew forth their tears, in the version of Garrick.

Rom. Soft—she breathes, and stirs! [*Juliet wakes.*
Jul. Where am I? defend me powers!
Rom. She speaks, she lives: and we shall still be bless'd
My kind propitious stars o'er pay me now
For all my sorrows past—rise, rise, my Juliet,
And from this cave of death, this house of horror,
Quick let me snatch thee to thy Romeo's arms,
There breathe a vital spirit in thy lips,
And call thee back to life and love. [*Takes her hand.*
Jul. Bless me! how cold it is! who's there!
Rom. Thy husband,
'Tis thy Romeo, Juliet; rais'd from despair
To joys unutt'rable! quit, quit this place,
And let us fly together— [*Brings her from the tomb.*
Jul. Why do you force me so—I'll ne'er consent—
My strength may fail me, but my will's unmov'd,—
I'll not wed Paris,—Romeo is my husband—
Rom. Her senses are unsettled—Heav'n restore 'em!

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Romeo is thy husband; I am that Romeo,
Nor all the opposing pow'rs of earth or man,
Shall break our bonds, or tear thee from my heart.
Jul. I know that voice—Its magic sweetness wakes
My tranced soul—I now remember well
Each circumstance—Oh my lord, my husband—
[*Going to embrace him.*
Dost thou avoid me, Romeo? let me touch
Thy hand, and taste the cordial of thy lips—
You fright me—speak—Oh let me hear some voice
Besides my own in this drear vault of death,
Or I shall faint—support me—
Rom. Oh I cannot,
I have no strength, but want thy feeble aid.
Cruel poison!
Jul. Poison! what means my lord; thy trembling voice!
Pale lips! and swimming eyes! death's in thy face!
Rom. It is indeed—I struggle with him now—
The transports that I felt to hear thee speak,
And see thy op'ning eyes, stopt for a moment
His impetuous course, and all my mind
Was happiness and thee; but now the poison
Rushes thro' my veins—I've not time to tell—
Fate brought me to this place—to take a last,
Last farewel of my love, and with thee die.
Jul. Die? was the Friar false!
Rom. I know not that—
I thought thee dead: distracted at the sight,
(Fatal speed) drank poison, kiss'd thy cold lips,
And found within thy arms a precious grave—
But in that moment—Oh—
Jul. And did I wake for this!
Rom. My powers are blasted,
'Twixt death and love I'm torn—I am distracted!
But death's strongest—and must I leave thee Juliet!
Oh cruel cursed fate! in sight of heav'n—
Jul. Thou rav'st—lean on my breast—
Rom. Fathers have flinty hearts, no tears can melt 'em.
Nature pleads in vain—Children must be wretched—
Jul. Oh my breaking heart—
Rom. She is my wife—our hearts are twin'd together—
Capulet forbear—Paris, loose your hold—

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Pull not our heart-strings thus—they crack—they break—
Oh Juliet! Juliet! [*Dies.*
Jul. Stay, stay for me, Romeo—
A moment stay; fate marries us in death,
And we are one—no pow'r shall part us.
[*Faints on Romeo's body.*

It is wonderful what a good situation and a great actor can do upon the stage, even with words such as these. Perhaps all of us who are capable of tears would have moistened kerchiefs in presence of the dying woes of Mr. Garrick, or Mr. Barry and Mrs. Cibber.

I have come upon some illustrations of the text, in my recent reading, too late for embodiment in my notes; a few of these may be here set down.

I. i. 79: *Give me my long sword.* Compare Sharpham, *The Fleire*: "the gentleman that wore the long Sword, now weares the short Hanger."

I. ii. 25: *Earth-treading stars.* Adopted by Sharpham, *Cupid's Whirligig* (opening scene): "the Court, where so many Earth-treading starres adornes the Skye of State."

I. v. 69: *He bears him like a portly gentleman.* So Middleton, *Your Five Gallants*, IV. viii.: "That one so fortunate amongst us five Shall *bear* himself more *portly*."

I. v. 122: *the sport is at the best.* Compare Chapman, *The Gentleman Usher* (Pearson's reprint, i. 260): "Our hunting sport is at the best."

II. i. 10: *Ay me.* This is the "sigh" of line 8, as "love" and "dove" are the rhyme. Compare Sharpham, *The Fleire*: "*Pis.* ay me! *Nan.* Faith my Lord you'l nere win a woman by sighing."

II. i. 38: *et cetera.* So used for an unbecoming omitted word by William Haughton in *Englishmen for my Money.*

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II. iv. 109: *Here's goodly gear!* So Chapman, *An humerous dayes mirth* (Pearson's reprint, i. 76): "But here is goodly geare."

II. v. 42: *body, etc.* Compare Middleton (ed. Bullen), vol. i. 27, and iii. 98.

III. i. 8: *operation of the second cup.* So Sharpham, *The Fleire*: "the operation of the pot makes him not able to stand."

III. iii. 57: *Hang up philosophy!* Was this proverbial? Compare W. Haughton, *Englishmen for my Money* (near opening of play): "Hang up Philosophy, Ile none of it."

III. v. 9: *Night's candles are burnt out.* So Haughton, *Englishmen, etc.*:

> Night's Candles burne obscure, and the pale Moone
> Favouring our drift, lyes buried in a Cloud.

IV. iv. 11: *mouse-hunt.* Add, in support of Dyce's explanation, Haughton, *Englishmen, etc.* (spoken of an amorous old man): "Here's an old Ferret Pole-cat."

IV. v. 97: *ah, put up, put up.* So Chapman, *The Gentleman Usher* (Pearson's reprint, i. 355): "Unworthie Lord, put up," *i.e.* cease.

The references to other plays of Shakespeare than *Romeo and Juliet* are to act, scene, line, as found in the *Globe Shakespeare.*

I have had a great advantage in preparing this edition of *Romeo and Juliet* in having been preceded by Mr. Daniel, the most conscientious and scholarly of editors. I have to thank him for an unpublished note on I. iii. 33. Professor Littledale communicated to me some valuable suggestions. Dr. Furnivall called my attention

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to the passage of Masson's *Milton* quoted on p. 82. But my chief debt is to my friend Mr. W. J. Craig, who, out of the great store of illustrations of Shakespeare which during many years he has accumulated, generously furnished me with a wealth of quotations which I have utilised as far as my space permitted. Whatever value this edition may possess is in large measure due to his learning and his kindness.

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THE TRAGEDY

OF

ROMEO AND JULIET

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DRAMATIS PERSONÆ

ESCALUS, *Prince of Verona.*
PARIS, *a young Nobleman, Kinsman to the Prince.*
MONTAGUE, CAPULET, } *Heads of two Houses, at variance with each other.*
An old man, of the Capulet family.
ROMEO, *Son to Montague.*
MERCUTIO, *Kinsman to the Prince, and Friend to Romeo.*
BENVOLIO, *Nephew to Montague, and Friend to Romeo.*
TYBALT, *Nephew to Lady Capulet.*
FRIAR LAURENCE, *a Franciscan.*
FRIAR JOHN, *of the same Order.*
BALTHASAR, *Servant to Romeo.*
SAMPSON, GREGORY, } *Servants to Capulet.*
PETER, *Servant to Juliet's nurse.*
ABRAHAM, *Servant to Montague.*
An Apothecary.
Three Musicians.
Page to Paris; another Page; an Officer.

LADY MONTAGUE, *Wife to Montague.*
LADY CAPULET, *Wife to Capulet.*
JULIET, *Daughter to Capulet.*
Nurse to Juliet.

Citizens of Verona; Kinsfolk of both Houses; Maskers, Guards, Watchmen, and Attendants.

Chorus.

SCENES: Verona; Mantua.

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THE TRAGEDY

OF

ROMEO AND JULIET

PROLOGUE

Enter CHORUS.

Chor. *Two households, both alike in dignity,*
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,

1–14 Prologue, omitted Ff. 8. Do] Rowe, Doth Q.

Prologue] This prologue, probably spoken by the actor who appears as Chorus at the opening of Act II., is written in the form of the Shakespearian sonnet; so a sonnet (approaching nearer to the Italian form) serves as prologue to Heywood's *The Faire Maide of the Exchange*, printed 1607; a sonnet (Shakespearian) is prologue to his *A Woman Killed with Kindness*, 1607. Here the note of fate is struck in lines 5, 6.

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Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.
[*Exit.*

ACT I

SCENE I.—*Verona. A public Place.*

Enter SAMPSON *and* GREGORY, *of the house of Capulet, with swords and bucklers.*

Sam. Gregory, on my word, we 'll not carry coals.
Gre. No, for then we should be colliers.
Sam. I mean, an we be in choler, we 'll draw.
Gre. Ay, while you live, draw your neck out o' the collar.
Sam. I strike quickly, being moved.

14. Exit] Capell, omitted Q.

Act I. Scene I.

Act I. Scene I.] No marking of Acts and Scenes in Q; none except here in F. 1. *on*] Q, *A* F, *o'* Capell. 3. *an*] Theobald, *and* Q, *if* F. 4. *o' the*] F, *of* Q.

12. two hours' traffic] Compare *Henry VIII.* Prologue, 12, 13: "May see away their shilling Richly in two short hours." The simple material apparatus of the Elizabethan stage tended to accelerate the performance.

Act I. Scene I.

1. *carry coals*] submit to menials' work, and so to humiliation or insult. *New Eng. Dict.* quotes J. Hooker, *Girald. Ireland*, in Holinshed (1586), ii. 105: "This gentleman was . . . one that in an upright quarrell would beare no coles."

2. *colliers*] *New Eng. Dict.*: "Often used with allusion to the dirtiness of the trade in coal, or the evil repute of the collier for cheating: cf. Greene's *Coosnage of Colliers* (1591)." See *Twelfth Night*, III. iv. 130.

3. *choler*] The play on "choler," "collar," and "draw" occurs in Jonson's *Every Man in his Humour*, III. ii. (dialogue between Cob and Cash).

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Gre. But thou art not quickly moved to strike.

Sam. A dog of the house of Montague moves me.

Gre. To move is to stir, and to be valiant is to stand; therefore, if thou art moved, thou runn'st away.

Sam. A dog of that house shall move me to stand: I will take the wall of any man or maid of Montague's.

Gre. That shows thee a weak slave; for the weakest goes to the wall.

Sam. 'Tis true; and therefore women, being the weaker vessels, are ever thrust to the wall: therefore I will push Montague's men from the wall and thrust his maids to the wall.

Gre. The quarrel is between our masters and us their men.

Sam. 'Tis all one, I will show myself a tyrant: when I have fought with the men, I will be cruel with the maids; I will cut off their heads.

Gre. The heads of the maids?

Sam. Ay, the heads of the maids, or their maidenheads; take it in what sense thou wilt.

Gre. They must take it in sense that feel it.

17. *'Tis true*] Q, *True* F. 25. *cruel*] Qq 4, 5; *civil* Q, F; *I will cut*] Q, *and cut* F. 26. *maids?*] F, *maids.* Q. 29. *in*] Q 1, F; omitted Q.

10. *stand*] Q 1 has "stand to it."

15, 16. *weakest . . . wall*] A proverbial saying; so Machin, *Dumb Knight:* "The weakest must to the wall still." A play of 1600 had the proverb for its title. See III. iv. 12 (note).

21, 22. *The quarrel . . . men*] Martley's conjecture, "not us their men," is unhappy. Gregory means that masters and men, but not women, are included in the quarrel.

25. *cruel*] Possibly *civil* is right, a tyrant's civility to maids showing itself, as Sampson indicates, in a seeming paradox.

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Sam. Me they shall feel while I am able to stand; and 'tis known I am a pretty piece of flesh.

Gre. 'Tis well thou art not fish; if thou hadst, thou hadst been poor John. Draw thy tool; here comes two of the house of the Montagues.

Enter ABRAHAM *and* BALTHASAR.

Sam. My naked weapon is out: quarrel; I will back thee.

Gre. How! turn thy back and run?

Sam. Fear me not.

Gre. No, marry; I fear thee!

Sam. Let us take the law of our sides; let them begin.

Gre. I will frown as I pass by, and let them take it as they list.

Sam. Nay, as they dare. I will bite my thumb at them; which is a disgrace to them, if they bear it.

Abr. Do you bite your thumb at us, sir?

Sam. I do bite my thumb, sir.

34. *two*] Q 1; omitted Q, F; *house of the*] F, *house of* Q. Enter . . .] Rowe; Enter two other serving men Q, F. 37. *run?*] Q, *run.* F. 45. *a*] omitted Q (alone).

31. *pretty piece of flesh*] The same expression occurs in *Much Ado*, IV. ii. 85, and *Love's Cure*, III. iv. 16.

33. *poor John*] hake, dried and salted, poor and coarse eating; Massinger, *Renegado*, I. i.: "To feed upon poor John when I see pheasants And partridges on the table."

34. Enter . . . Abraham] In Q, F, "Enter two other serving men." Abraham's name can be inferred from the prefix to his speeches. His silent fellow was named by Rowe, Balthasar being Romeo's man.

44. *bite my thumb*] Singer quotes from Cotgrave a description of this mode of insult: "*Faire la nique* . . . to threaten or defie, by putting the thumb nail into the mouth, and with a jerke (from the upper teeth) make it to knacke."

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Abr. Do you bite your thumb at us, sir?

Sam. [*Aside to Gre.*] Is the law of our side if I say ay?

Gre. No.

Sam. No, sir, I do not bite my thumb at you, sir; but I bite my thumb, sir.

Gre. Do you quarrel, sir?

Abr. Quarrel, sir! no, sir.

Sam. If you do, sir, I am for you: I serve as good a man as you.

Abr. No better.

Sam. Well, sir.

Enter BENVOLIO.

Gre. [*Aside to Sam.*] Say "better": here comes one of my master's kinsmen.

Sam. Yes, better, sir.

Abr. You lie.

Sam. Draw, if you be men. Gregory, remember thy swashing blow. [*They fight.*

Ben. Part, fools! [*Beating down their weapons.* Put up your swords; you know not what you do.

56. *sir! no*] Dyce; *sir, no* Q; *sir? no* F. 57. *If*] F, *But if* Q. 59. *better.*] Q, *better?* F. 63. *sir*] Q, omitted F. 66. *swashing*] Qq 4, 5; *washing* Q, F.

61, 62. *one of my master's kinsmen*] Tybalt is meant, who is seen approaching.

66. *swashing*] Jonson in his *Staple of News*, v. i., has "I do confess a swashing blow"; and in *As You Like It*, I. iii. 122, we have "a swashing and a martial outside." But the *washing* of F, Q is possible. Daniel (who reads *swashing*) quotes Rich. Harvey, *Plaine Percevall* (1589): "A washing blow of this [a quarter-staff] is as good as a Laundresse." Baret, *Alvearie*, has "to swash or to make a noise with swordes against tergats."

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Enter TYBALT.

Tyb. What, art thou drawn among these heartless hinds?
Turn thee, Benvolio, look upon thy death.

Ben. I do but keep the peace: put up thy sword,
Or manage it to part these men with me.

Tyb. What, drawn, and talk of peace! I hate the word,
As I hate hell, all Montagues, and thee:
Have at thee, coward! [*They fight.*

Enter several of both houses, who join the fray; then enter Citizens and Peace-officers, with clubs.

First Off. Clubs, bills, and partisans! strike! beat them down!
Down with the Capulets! down with the Montagues!

Enter old CAPULET *in his gown, and Lady* CAPULET.

Cap. What noise is this? Give me my long sword, ho!

Lady Cap. A crutch, a crutch! why call you for a sword?

74. *drawn*] Q, *draw* F and several editors. 76. Enter . . . clubs] Capell, substantially; Enter three or foure Citizens with Clubs or partysons Q; so F, omitting "or partisans." 77. First Off.] Offi. Q, F; Cit. Steevens; 1 Cit. Malone; Citizens Dyce.

70. *heartless hinds*] A play here on both words; *hind*, a menial, *hind*, a female deer; so with a play on *hart* and *heart* in Drayton, *Polyolbion*, v. 228, "heartless deer."

77. First Off.] So Cambridge editors, who conjecture that line 78 belongs to Citizens.

77. *Clubs*] Dyce: "Originally the cry to call forth the London apprentices, who employed their clubs to preserve the public peace." Compare *Henry VIII.* v. iv. 53 and *Titus And.* II. i. 37.

77. *bills*] a kind of pike or halbert used by constables of the watch, and by foot-soldiers. See *Much Ado*, III. iii. 44.

77. *partisans*] Fairholt: "A sharp two-edged sword placed on the summit of a staff." See *Hamlet*, I. i. 140.

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Cap. My sword, I say! Old Montague is come,
And flourishes his blade in spite of me.

Enter old MONTAGUE *and Lady* MONTAGUE.

Mon. Thou villain Capulet!—Hold me not; let me go.
Lady Mon. Thou shalt not stir one foot to seek a foe.

Enter Prince ESCALUS, *with his Train.*

Prince. Rebellious subjects, enemies to peace,
Profaners of this neighbour-stained steel,—
Will they not hear? What, ho! you men, you beasts,
That quench the fire of your pernicious rage
With purple fountains issuing from your veins,
On pain of torture, from those bloody hands
Throw your mistemper'd weapons to the ground,
And hear the sentence of your moved prince.
Three civil brawls, bred of an airy word,
By thee, old Capulet, and Montague,
Have thrice disturb'd the quiet of our streets,
And made Verona's ancient citizens
Cast by their grave beseeming ornaments,
To wield old partisans, in hands as old,
Canker'd with peace, to part your canker'd hate:

84. *one*] Q, *a* F. Escalus] Cambridge; Eskales Q, F. 86. *steel*] Q, F; *soil*,— Daniel conjec. Hudson. 93. *brawls*] Q, *Broyles* F, *broils* Rowe and others.

82. *in spite of me*] in despite (scornful defiance) of me. See *New Eng. Dict.* "despite," 5.

91. *mistemper'd*] wrathful, or perhaps, as Schmidt explains, tempered to an ill end.

97. *grave beseeming*] Walker would insert hyphen: *grave-beseeming, i.e.* beseeming gravity; but in *1 Henry VI.* v. i. 54, we find "grave ornaments."

99. *Canker'd . . . hate*] The first *canker'd* means corroded. Compare Bible, James v. 3: "Your gold and silver is cankered." The second

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If ever you disturb our streets again
Your lives shall pay the forfeit of the peace.
For this time, all the rest depart away:
You, Capulet, shall go along with me;
And, Montague, come you this afternoon
To know our farther pleasure in this case,
To old Free-town, our common judgment-place.
Once more, on pain of death, all men depart.

[*Exeunt all but Montague, Lady Montague, and Benvolio.*

Mon. Who set this ancient quarrel new abroach?
Speak, nephew, were you by when it began?

Ben. Here were the servants of your adversary
And yours close fighting ere I did approach:
I drew to part them; in the instant came
The fiery Tybalt, with his sword prepared,
Which, as he breathed defiance to my ears,
He swung about his head, and cut the winds,
Who, nothing hurt withal, hiss'd him in scorn:
While we were interchanging thrusts and blows,
Came more and more, and fought on part and part,
Till the prince came, who parted either part.

Lady Mon. O, where is Romeo? saw you him to-day?
Right glad I am he was not at this fray.

Ben. Madam, an hour before the worshipp'd sun

105. *farther*] Q, *further* Q 5, *Fathers* Q 3, F. 108. Mon.] Q, F; M: wife Q 1. 121. *I am*] Q, *am I* F.

means malignant, as in *King John*, II. i. 194: "A canker'd grandam's will!"

106. *Free-town*] This in Brooke's *Romeus and Juliet* is the name of Capilet's castle; it corresponds to *Villa Franca* of the Italian story.

113. *prepared*] so "prepared sword," *Lear*, II. i. 53.

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Peer'd forth the golden window of the east,
A troubled mind drave me to walk abroad;
Where, underneath the grove of sycamore
That westward rooteth from the city's side,
So early walking did I see your son:
Towards him I made; but he was ware of me,
And stole into the covert of the wood:
I, measuring his affections by my own,
Which then most sought where most might not be found,
Being one too many by my weary self,
Pursued my humour, not pursuing his,
And gladly shunn'd who gladly fled from me.

Mon. Many a morning hath he there been seen,
With tears augmenting the fresh morning's dew,
Adding to clouds more clouds with his deep sighs:
But all so soon as the all-cheering sun
Should in the farthest east begin to draw
The shady curtains from Aurora's bed,

124. *drave*] F, *drive* Q. 126. *the city's*] Q 1, Malone; *this city* Q, F. 133. *humour*] Q, *honour* F.

123. *Peer'd . . . east*] Q 1 has *Peept* for *Peer'd*. An echo is noted by Holt White in *Summa Totalis*, 1607: "Peepes through the purple windowes of the East."

124. *drave*] The Q *drive* = drave is retained by Mommsen, and examples from Spenser and Jonson are cited. See Daniel's revised ed. of Q. Here Q 1 reads, "A troubled thought drew me from companie."

125. *sycamore*] In Desdemona's song, *Othello*, IV. iii. 41, the deserted lover sits "sighing by a sycamore tree." Furness quotes W. Westmacott's *Scripture Herbal*: "Astrologers regard it as one of Venus her trees."

131. *Which . . . found*] Pope and several editors substitute for lines 131, 132, the line (from Q 1): "That most are busied, when they're most alone." The meaning of line 131 is Which then sought in chief that place where there was least resort of people. Professor G. Allen conjectures "where *more* mght not be found." "Shakespeare," he says-"was not the man (in *Romeo and Juliet* at least) to let slip the chance of running through the Degrees of Comparison, *many*, *more*, *most*."

133. *his*] Theobald adopted Thirlby's conjecture *him*.

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Away from light steals home my heavy son,
And private in his chamber pens himself,
Shuts up his windows, locks fair daylight out,
And makes himself an artificial night.
Black and portentous must this humour prove
Unless good counsel may the cause remove.

Ben. My noble uncle, do you know the cause?

Mon. I neither know it nor can learn of him.

Ben. Have you importuned him by any means?

Mon. Both by myself and many other friends:
But he, his own affections' counsellor,
Is to himself—I will not say how true—
But to himself so secret and so close,
So far from sounding and discovery,
As is the bud bit with an envious worm,
Ere he can spread his sweet leaves to the air,
Or dedicate his beauty to the sun.
Could we but learn from whence his sorrows grow,
We would as willingly give cure as know.

150. *other*] Q, *others* F. 157. *sun*] Pope, ed. 2. (Theobald); *same* Q, F.

141. *son*] A play on *sun*, line 138, and *son* is probably intended, "heavy" being opposed to "all-cheering."

150. *other friends*] Knight, inserting a comma in text of F, reads *others, friends*. Daniel observes that Knight's punctuation may be right, but *other* — frequently used as a plural—would agree with it as well as *others*.

155. *envious*] malignant, spiteful, as often. The image of the worm and bud occurs with like significance in *Twelfth Night*, II. iv. 114.

157. *the sun*] Theobald's emendation has won its way against the reading of Qq, Ff, by virtue of its beauty. Malone, who prints *the same* in his text, as "a mode of expression not uncommon in Shakespeare's time," supports *the sun* by a parallel from Daniel's Sonnets:

"And whilst thou *spread'st* unto the rising *sunne*
The fairest *flower* that ever saw the light,
Now joy thy time, before thy sweet be done."

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Enter ROMEO.

Ben. See where he comes: so please you, step aside;
I 'll know his grievance, or be much denied.
Mon. I would thou wert so happy by thy stay,
To hear true shrift. Come, madam, let 's away.
[*Exeunt Montague and Lady.*
Ben. Good morrow, cousin.
Rom. Is the day so young?
Ben. But new struck nine.
Rom. Ay me! sad hours seem long.
Was that my father that went hence so fast?
Ben. It was. What sadness lengthens Romeo's hours?
Rom. Not having that, which, having, makes them short.
Ben. In love?
Rom. Out—
Ben. Of love?
Rom. Out of her favour, where I am in love.
Ben. Alas, that love, so gentle in his view,
Should be so tyrannous and rough in proof!
Rom. Alas, that love, whose view is muffled still,
Should without eyes see pathways to his will!
Where shall we dine? O me! What fray was here?
Yet tell me not, for I have heard it all.

169. *In love?*] Q 5, *In love.* The rest. 170. *Out—*] Rowe; *Out.* Q, F. 171. *Of love?*] Q 5, *Of love.* The rest.

176. *Should . . . will*] Romeo laments that love, though blindfolded, should see how to reach the lover's heart. Staunton needlessly conjectures "set pathways to our will," *i.e.* prescribe to us our passion. Q 1 reads, "Should without lawes give pathwaies to our will," *i.e.* lawless himself should rule our passions.

177. *dine?*] A lover, of course, could not seriously think of his dinner. Romeo wishes to turn aside Benvolio's inquiries.

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Here's much to do with hate, but more with love:
Why then, O brawling love! O loving hate!
O any thing, of nothing first created!
O heavy lightness! serious vanity!
Misshapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick health!
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this.
Dost thou not laugh?

Ben. No, coz, I rather weep.

Rom. Good heart, at what?

Ben. At thy good heart's oppression.

Rom. Why, such is love's transgression.
Griefs of mine own lie heavy in my breast,
Which thou wilt propagate to have it prest
With more of thine: this love that thou hast shown
Doth add more grief to too much of mine own.
Love is a smoke raised with the fume of sighs;
Being purged, a fire sparkling in lovers' eyes;

181. *created*] Q, F; *create* Q 1, Ff 2–4, and many editors. 183. *Well-seeming*] Qq 4, 5, Ff. 2–4; *well-seeing* The rest; *best seeming things* Q 1. 191. *it*] Q, F; *them* Q 1. 194. *raised*] Q 1 and many editors; *made* Q, F.

179. *much to do . . . with love*] Rosaline is of the Capulet family; see I. ii. 70.

180–185] This conventional characterisation of love by the identity of contradictories could be illustrated endlessly from Elizabethan sonneteers and earlier poets English and foreign. Romeo speaks otherwise when his heart is deeply moved by Juliet.

181. *created*] Perhaps the rhyming *create* of Q 1 is right.

185. *Still-waking*] constantly waking.

189. *Why . . . transgression*] The short line is variously eked out by editors. Collier (MS.) reads, "Why such, Benvolio, is."

191. *prest*] The word has reference to Benvolio's word *oppression*, line 188. Might we read *to have't oppressed?* Q 1, which in line 190 reads *at my hart*, has *wouldst propagate to have them prest.*

192. *this love*] Q 1 reads *this griefe* —probably, says Daniel, the better reading.

195. *purged*] love purified from the smoke. Johnson plausibly suggested

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Being vex'd, a sea nourish'd with lovers' tears;
What is it else? a madness most discreet,
A choking gall, and a preserving sweet.
Farewell, my coz.

Ben. Soft! I will go along;
An if you leave me so, you do me wrong.

Rom. Tut, I have lost myself; I am not here;
This is not Romeo, he's some other where.

Ben. Tell me in sadness, who is that you love.

Rom. What, shall I groan and tell thee?

Ben. Groan! why, no;
But sadly tell me who.

Rom. Bid a sick man in sadness make his will:
Ah, word ill urged to one that is so ill!
In sadness, cousin, I do love a woman.

Ben. I aim'd so near when I supposed you loved.

Rom. A right good mark-man! And she's fair I love.

196. *lovers'*] *a lovers* Q 1; *lovers* Pope; *loving* Q, F. 200. *An*] Hanmer; *And* Q, F. 206. *Bid . . . make*] Qq 1, 4, 5; *A sicke . . . makes* Qq 2, 3, F; later Ff emend F by inserting *good* before *sadness*. 207. *Ah, word*] Q 1, Malone, and other editors; *A word* Q, F, and several editors; *O, word* Ff 2–4.

urged; "to urge the fire is a technical term," which occurs in Chapman's *Iliad*, xxi. Collier (MS.) has *puff'd*. White fancies a scriptural allusion (Matt. iii. 12) to the fan purging the floor.

196. *a sea . . . tears*] Q 1 reads "a sea raging with a lover's teares."

198. *preserving*] The line means that love kills and keeps alive, is a bane and an antidote. Hazlitt's *persevering* misses the point.

201. *lost*] I am much inclined to agree with Daniel that Allen's conjecture *left* is the true reading, but all the old editions have *lost*. With the long *s* the words were easily mistaken for each other. Allen notes that in *Coriolanus*, I. iv. 54, "Thou art *left*, Marcius," we should probably read "lost." Daniel adds that in *Hamlet*, III. i. 99, "their perfume *lost*" (Qq) is misprinted *left* in Ff.

203. *sadness*] seriousness, as often in Shakespeare. In Romeo's *groan* he plays upon the meaning "grief." Q 1 reads, "whome she is you love," altered by editors to *who*.

203. *is*] Daniel, retaining from Q, F the note of interrogation after *love*, reads *is't*.

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Ben. A right fair mark, fair coz, is soonest hit.

Rom. Well, in that hit you miss: she 'll not be hit
With Cupid's arrow; she hath Dian's wit;
And, in strong proof of chastity well arm'd,
From love's weak childish bow she lives unharm'd.
She will not stay the siege of loving terms,
Nor bide the encounter of assailing eyes,
Nor ope her lap to saint-seducing gold:
O, she is rich in beauty; only poor
That, when she dies, with beauty dies her store.

Ben. Then she hath sworn that she will still live chaste?

Rom. She hath, and in that sparing makes huge waste;
For beauty, starved with her severity,

212. *Well*] Q, F; *But* Q 1. 215. *unharm'd*] Q 1; *vncharmd* Q, F. 217. *bide*] Q, *bid* F. 218. *ope*] Q, *open* F. 222. *makes*] Q 4; *make* Q, F.

211. *mark*] Compare Lyly, *Gallathea*, v. iii.: "But beautie is a faire marke to hit."

214. *proof*] armour of proof, impenetrable armour, as in *Coriolanus*, I. iv. 25.

215. *unharm'd*] Collier (MS.) has *encharmed*, meaning protected by a charm, as a correction of Q, F *vncharmd*. Steevens supposed that a compliment to Queen Elizabeth was designed. Q 1, from which *unharm'd* is taken, reads '*Gainst Cupid's childish bow*.

220. *with . . . store*] I think *her store* means beauty's store. Rosaline is the possessor of beauty and also of beauty's store, *i.e.* the reserve of beauty (in posterity) or the propagating power of beauty. Compare *Sonnets*, xi., and especially the lines:

"Let those whom Nature hath not made for *store*,
Harsh featureless and rude, barrenly perish."

If Rosaline dies wedded, beauty indeed dies; but if she dies single, beauty dies and also beauty's store. Theobald read, "with her dies Beauty's store"; but it is not required. Compare also *Sonnets*, xiv.: "Truth and beauty shall together thrive, If from thyself to *store* thou wouldst convert," *i.e.* if you would propagate children.

222. *She . . . waste*] Compare *Sonnets*, i., for the same idea: "And, tender churl, makest waste in niggarding."

223. *starved*] Singer supposes *sterv'd* (so spelled in Q, F) to mean, as it certainly may, perished, dead.

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Cuts beauty off from all posterity.
She is too fair, too wise, wisely too fair,
To merit bliss by making me despair:
She hath forsworn to love; and in that vow
Do I live dead, that live to tell it now.

Ben. Be ruled by me; forget to think of her.

Rom. O, teach me how I should forget to think.

Ben. By giving liberty unto thine eyes:
Examine other beauties.

Rom. 'Tis the way
To call hers, exquisite, in question more.
These happy masks that kiss fair ladies' brows,
Being black, put us in mind they hide the fair;
He that is strucken blind cannot forget
The precious treasure of his eyesight lost:
Show me a mistress that is passing fair,
What doth her beauty serve but as a note
Where I may read who pass'd that passing fair?
Farewell: thou canst not teach me to forget.

Ben. I 'll pay that doctrine, or else die in debt.

[*Exeunt.*

235. *put*] Q 5; *puts* Q, F.

225. *wisely too fair*] Johnson accepts Hanmer's reading *too wisely fair.*

233. *To call . . . more*] *Exquisite* in Q, F is in marks of parenthesis. The meaning seems to be, To call her beauty, which is exquisite, yet more, being challenged and put to the test. Malone, taking *question* to mean conversation (as it often did), explains: "To make her unparalleled beauty more the subject of thought and conversation."

234. *These happy masks*] not (as has been suggested) masks worn by ladies at the theatre, but, generally, the masks (of our day).

242. *pay that doctrine*] deliver that piece of instruction.

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SCENE II.—*The Same. A Street.*

Enter CAPULET, PARIS, *and Servant.*

Cap. But Montague is bound as well as I,
In penalty alike; and 'tis not hard, I think,
For men so old as we to keep the peace.
Par. Of honourable reckoning are you both;
And pity 'tis you lived at odds so long.
But now, my lord, what say you to my suit?
Cap. But saying o'er what I have said before:
My child is yet a stranger in the world;
She hath not seen the change of fourteen years;
Let two more summers wither in their pride
Ere we may think her ripe to be a bride.
Par. Younger than she are happy mothers made.
Cap. And too soon marr'd are those so early made.
The earth hath swallow'd all my hopes but she,
She is the hopeful lady of my earth:

Enter . . .] Rowe; Enter Capulet, Countie Paris, and the Clowne Q, F. 1. *But*] Q; omitted F; *And* Qq 4, 5. 13. *made*] Q, F; *married* Q 1. 14. *The earth*] Qq 4, 5; *Earth* Q, F; *Earth up* Ff 2–4.

9. *fourteen years*] In Brooke's poem Juliet is older: "Scarse saw she yet full xvi years"; in Paynter's prose tale she is nearly eighteen. Shakespeare's Marina, in *Pericles*, is fourteen; his Miranda is fifteen.

13. *made*] The jingle between *made* and *marr'd* occurs, as Dyce notes, in II. iv. 123, 124, in *Macbeth*, II. iii. 36, and elsewhere. The jingle of Q 1 *made* and *married* occurs in *All's Well*, II. iii. 315: "A young man married is a man that's marr'd," and in other writers beside Shakespeare.

14. *The earth*] If *earth* be read with F, Q, *swallowed* of F, Q is perhaps a trisyllable, but it hardly mends the verse. F 2, inserting *up*, shows that the line was considered defective.

15. *my earth*] Three explanations have been given—(1) A Gallicism, *fille de terre*, heiress—Steevens. (2) my body, as in II. i. 2, in *Sonnets*, cxlvi. "Poor soul, the centre of my sinful earth"; in Beaumont and Fletcher, *The Maid's Tragedy*, v. 19, "This earth of mine doth tremble"—Mason and Malone, with whom I agree. (3) the hopeful lady of the world for me—Ulrici. Cartwright conjectures *hearth*. The Elizabethan *earth* meaning *ploughing* suggests another possible explanation; cf. *Ant. and Cleop.* II. ii. 233.

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But woo her, gentle Paris, get her heart,
My will to her consent is but a part;
An she agree, within her scope of choice
Lies my consent and fair according voice.
This night I hold an old accustom'd feast,
Whereto I have invited many a guest,
Such as I love; and you, among the store,
One more, most welcome, makes my number more.
At my poor house look to behold this night
Earth-treading stars that make dark heaven light:
Such comfort as do lusty young men feel
When well-apparell'd April on the heel
Of limping winter treads, even such delight
Among fresh female buds shall you this night
Inherit at my house; hear all, all see,
And like her most whose merit most shall be:
Which on more view of, many—mine being one—
May stand in number, though in reckoning none.

18. *An*] Capell, *And* Q, F; *agree*] F, *agreed* Q (alone). 29. *female*] Q 1; *fennell* Q, F. 32. *Which on*] Qq 4, 5; *Which one* Q, F; *view of, many*] Ed.; *view, of many*, Q, F; *view of many*, Qq 1, 4, 5.

17. *to her consent*] My will is a part subsidiary to her consent, which is the chief thing.

18. *An she agree*] Daniel, inserting a comma after *And*, follows Q, *And, she agreed.*

20. *old accustom'd*] Dyce, after Walker, hyphens these words.

25. *make dark heaven light*] Stars of earth which shall cast up their beams to the dark heaven and illuminate it. Warburton read *dark even* (*i.e.* evening) light. Mason proposed *heaven's light*, the earthly stars outshine, and so eclipse, the stars of heaven. Daniel suggests *mock* (=rival) *dark heaven's light*. No emendation is needed.

26. *young men*] Johnson proposed *yeomen*, and Daniel, printing *young-men* from Q 1, understands it as yeomen. Malone happily compares *Sonnets*, xcviii.:

"When proud-pied April dress'd in all his trim
Hath put a spirit of youth in everything."

28. *limping*] Daniel prints *lumping*, Q 1, "as conveying a more picturesque notion of dull, heavy, boorish winter."

30. *Inherit*] possess, as in *Tempest*, IV. i. 154.

32, 33] I venture on what I suppose to be a new pointing of these lines, but I do not alter any word of Qq 4, 5, inserting only a comma after *of*,

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Come, go with me.—Go, sirrah, trudge about
Through fair Verona; find those persons out
Whose names are written there, and to them say,
My house and welcome on their pleasure stay.

[*Exeunt Capulet and Paris.*

Serv. Find them out whose names are written here! It is written that the shoemaker should meddle with his yard, and the tailor with his last, the fisher with his pencil, and the painter with his nets; but I am sent to find those persons whose names are here writ, and can never find what names the writing person hath here writ. I must to the learned. In good time.

Enter BENVOLIO *and* ROMEO.

Ben. Tut, man, one fire burns out another's burning,
One pain is lessen'd by another's anguish;
Turn giddy, and be holp by backward turning;
One desperate grief cures with another's languish:

38, 39. *written here! It*] Dyce; *written. Here it* Q, F. 43. *here writ*] Q, *writ* F.

and dashes to make the meaning clearer. *Which* for *who* and *whom* is common in Shakespeare. *Reckoning* is used for *estimation* in line 4 of this scene. The meaning I take to be: On more view of whom (*i.e.* the lady of most merit), many (other ladies)—and my daughter among them—may stand in a count of heads, but in estimation (*reckoning*, with a play on the word) none can hold a place. The same construction of "which" governed by a following "view of" occurs in *Henry VIII.* IV. i. 70, 71: "which when the people Had the more view of, such a noise," etc. Commentators, I think, have been misled into supposing an allusion here to the old saying that "one is no number." Q 1 has *Such amongst view of many myne beeing one,*; Capell, *On which more view*; Mason proposed and Dyce read, *Whilst on more view of many,*; Daniel, *Such amongst, view o'er many,*; other suggestions of less value may be found in *Cambridge Shakespeare.*

46. *one fire*] Rolfe refers to the proverb "fire drives out fire," and compares *Julius Cæsar*, III. i. 171, and *Coriolanus*, IV. vii. 54. The passage was probably suggested by lines in Brooke's poem.

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Take thou some new infection to thy eye,
And the rank poison of the old will die.

Rom. Your plantain leaf is excellent for that.

Ben. For what, I pray thee?

Rom. For your broken shin.

Ben. Why, Romeo, art thou mad?

Rom. Not mad, but bound more than a madman is;
Shut up in prison, kept without my food,
Whipp'd and tormented, and — Good-den, good fellow.

Serv. God gi' good-den. I pray, sir, can you read?

Rom. Ay, mine own fortune in my misery.

Serv. Perhaps you have learned it without book: but, I pray, can you read any thing you see?

Rom. Ay, if I know the letters and the language.

Serv. Ye say honestly; rest you merry!

Rom. Stay, fellow; I can read. [*Reads.*

Signior Martino and his wife and daughters;
County Anselme and his beauteous sisters;
The lady widow of Vitruvio;

50. *thy*] Q (alone), *the* F. 57. *Good-den*] Capell; *Godden* Q, F. 58. *God gi' good-den*] *Godgigoden* Q, F. 65. daughters] Q, daughter F. 66. Anselme] Q (facsimile) Anselmẽ Q (Daniel, Furness). 67. Vitruvio] F 3; Vtruuio Q 1, Q, F.

52. *plantain*] So referred to, as a salve for a broken shin, in *Love's Labour's Lost*, III. i. 76. Romeo would turn aside Benvolio's talk of remedies for love with a jest on the popular remedy for an ailment less hard to cure than a broken heart; let us discuss broken shins, not deeper wounds.

57. *Good-den*] A corruption of "good e'en," it being now the afternoon.

65-73. Capell conjectured that the list of invited guests was in verse; Dyce (ed. 2) so prints it. In line 66 *Anselme*, a trisyllable, should perhaps, as Capell conjectured, be *Anselmo*. Q 1 for line 71 has *My faire Neece Rosaline and Livia*. Is it an over-refinement to suppose that Romeo falters and delays over Rosaline's name, and that the text as printed above was so designed? *Fair* may be a dissyllable; but it is not so in line 74.

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Signior Placentio and his lovely nieces;
Mercutio and his brother Valentine;
Mine uncle Capulet, his wife and daughters;
My fair niece Rosaline; Livia;
Signior Valentio and his cousin Tybalt;
Lucio and the lively Helena.

A fair assembly; whither should they come?

Serv. Up—

Rom. Whither? to supper?

Serv. To our house.

Rom. Whose house?

Serv. My master's.

Rom. Indeed, I should have asked you that before.

Serv. Now I 'll tell you without asking. My master is the great rich Capulet; and if you be not of the house of Montagues, I pray, come and crush a cup of wine. Rest you merry!

[*Exit.*

Ben. At this same ancient feast of Capulet's
Sups the fair Rosaline, whom thou so lovest,
With all the admired beauties of Verona:
Go thither; and with unattainted eye

75. *Up*—] Keightley, *Up.* Q, F. 76. *Whither? to supper?*] F, Q 5; *Whither to supper?* Q. 84. Exit] F, omitted Q. 86. *lovest*] F 2; *loves* Q 1, Q, F.

75–77] I believe that Romeo eagerly interrupts the Servant, who would have said "Up to our house." It is afternoon, and Romeo guesses that the invitations are for supper. Many editors, following Warburton and Theobald, assign the words *to supper* to the Servant, line 77.

84. *crush . . . wine*] drink, quaff. So Greene, *Works* (Grosart), xi. 43, "crush a potte of ale."

86. *lovest*] The *loves* of Q, F is not out of accord with Shakespeare's usage.

88. *unattainted*] So *1 Henry VI.* v. v. 81: "My tender youth was never yet *attaint* With any passion of inflaming love."

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Compare her face with some that I shall show,
And I will make thee think thy swan a crow.
Rom. When the devout religion of mine eye
Maintains such falsehood, then turn tears to fires!
And these, who often drown'd could never die,
Transparent heretics, be burnt for liars!
One fairer than my love! the all-seeing sun
Ne'er saw her match since first the world begun.
Ben. Tut, you saw her fair, none else being by,
Herself poised with herself in either eye;
But in that crystal scales let there be weigh'd
Your lady's love against some other maid
That I will show you shining at this feast,
And she shall scant show well that now seems best.
Rom. I 'll go along, no such sight to be shown,
But to rejoice in splendour of mine own. [*Exeunt.*

92. *fires*] Pope; *fire* Q 1, Q, F. 97. *Tut*] F, Q; *Tut Tut* F 2. 102. *seems*] Q 1, Q; *shows* Qq 3–5, Ff.

92. *fires*] White accepts *fire*, Q, F, and observes truly, "The difference of a final *s* seems not to have been regarded in rhyme in Shakespeare's day."

95. *sun*] Perhaps Massinger's "shade Of barren *sicamores* which the *all-seeing sun* Could not pierce through" (*Great Duke of Florence*, IV. ii.) is an echo from *Romeo and Juliet*. See I. 125.

99. *that crystal scales*] Rowe read *those*, and is followed by many editors. Dyce: "Used here as a singular noun."

100. *lady's love*] Theobald read *lady-love*, which Dyce follows. Challenged to produce an Elizabethan example of *lady-love*, Dyce produced one from Wilson's *Cobler's Prophesie*, 1594. Keightley reads *lady and love*. Clarke ingeniously suggests that "your lady's love" means the little love Rosaline bears you; let this be weighed against the charms of some other maid. Q 1 agrees with Q, F in "lady's love." See White's remark on *fires*, line 92. Might we read *maid's* at the end of this line?

102. *seems*] Perhaps *shows* is right; but Q 1 supports Q in reading *seems*; *shows* might easily be repeated here by the printer; *seems*, in two independent texts, is unlikely to be a printer's error.

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SCENE III.—*The Same. A Room in Capulet's House.*

Enter Lady CAPULET *and Nurse.*

Lady Cap. Nurse, where's my daughter? call her forth to me.

Nurse. Now, by my maidenhead at twelve year old,
I bade her come.—What, lamb! what, lady-bird!—
God forbid!—Where's this girl?—What, Juliet!

Enter JULIET.

Jul. How now! who calls?

Nurse. Your mother.

Jul. Madam, I am here.
What is your will?

Lady Cap. This is the matter.—Nurse, give leave awhile,
We must talk in secret:—nurse, come back again;
I have remember'd me, thou's hear our counsel.
Thou know'st my daughter's of a pretty age.

Nurse. Faith, I can tell her age unto an hour.

Lady Cap. She's not fourteen.

Nurse. I'll lay fourteen of my teeth,—

2–4.] In Q, F prose; as verse, Johnson and many later editors. 5, 6.] Capell's arrangement; three lines ending *calls, mother, will* Q, F. 7–10.] as verse Capell; prose Q, F. 12–15. *I'll . . . Lammas-tide*] Steevens' arrangement.

4. *God forbid*] Staunton fancied that having used *lady-bird* as a term of endearment, the Nurse recollected that it was a cant term for a woman of loose life. A quotation from Fletcher's Poems, given in Halliwell's *Dict. of Archaic and Prov. Words*, illustrates the evil sense of the word. Dyce is probably right in rejecting the notion; he explains: "God forbid that any accident should keep her away."

9. *thou's*] Pope and other editors substitute *thou shalt*. The abbreviation *'se* for *shall* occurs again in *Lear*, IV. vi. 246.

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And yet, to my teen be it spoken, I have but four,—
She is not fourteen. How long is it now
To Lammas-tide?

Lady Cap. A fortnight and odd days.

Nurse. Even or odd, of all days in the year,
Come Lammas-eve at night shall she be fourteen.
Susan and she—God rest all Christian souls!—
Were of an age: well, Susan is with God;
She was too good for me:—but, as I said,
On Lammas-eve at night shall she be fourteen;
That shall she, marry; I remember it well.
'Tis since the earthquake now eleven years;
And she was wean'd—I never shall forget it—
Of all the days of the year, upon that day:
For I had then laid wormwood to my dug,
Sitting in the sun under the dove-house wall;
My lord and you were then at Mantua:—
Nay, I do bear a brain:—but, as I said,

14. *She is*] Steevens, *shees* Q, *shee's* F. 16–48 *Even . . . "Ay"*] Capell; prose Q, F.

13. *teen*] sorrow, as in *Tempest*, I. ii. 64. Ff 2–4 here read *teeth*, which spoils the play on *fourteen*.

15. *Lammas-tide*] The first of August, loaf-mass or wheat-harvest. Lady Capulet's reply fixes the dramatic season of the year.

23. *the earthquake*] Tyrwhitt conjectured a reference here to the earthquake felt in England, April 6, 1580, and he inferred that the play, or this part of it, was written in 1591. Malone pointed out that if we suppose that Juliet was weaned at a year old, she would be only twelve; but she is just fourteen. An earthquake happened at Verona 1348 (Knight), and at Verona 1570 (Hunter); an account of the Italian earthquakes of 1570 was printed in London (Staunton). "In the whole speech of the Nurse there are such discrepancies as render it impossible to arrive at any definite conclusion" (Collier). See Introduction.

26. *wormwood*] Halliwell quotes from Cawdray's *Treasurie* (1600) an allusion to mothers putting "wormewood or mustard" on the breast at weaning time.

29. *bear a brain*] have a headpiece, have sound memory. The earliest example in *New Eng. Dict.* is from Skelton's *Magnificence*, 1526, the latest from Scott's *Marmion*.

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When it did taste the wormwood on the nipple
Of my dug, and felt it bitter, pretty fool,
To see it tetchy and fall out with the dug!
"Shake," quoth the dove-house: 'twas no need, I trow,
To bid me trudge.
And since that time it is eleven years;
For then she could stand high-lone; nay, by the rood,
She could have run and waddled all about;
For even the day before, she broke her brow:
And then my husband—God be with his soul!
A' was a merry man—took up the child:
"Yea," quoth he, "dost thou fall upon thy face?
Thou wilt fall backward when thou hast more wit;
Wilt thou not, Jule?" and, by my holidame,
The pretty wretch left crying, and said "Ay."
To see now how a jest shall come about!
I warrant, an I should live a thousand years,

36. *high-lone*] Q 1, *hylone* Q, *a lone* Q 3, *alone* The rest. 43. *holidame*] Dyce (ed. 1), *holydam* Q, *holy-dam* F. 46. *an*] Pope, *and* Q, F; *should*] Q 1, Q, *shall* F.

33. *quoth*] Daniel suggested as possible *go'th* or *goeth*; he withdraws the suggestion. He compares "Bounce quoth the guns," Peele, *Old Wives' Tale* (Dyce's Greene and Peele, p. 454); also in Heywood's *Fair Maid of the West* (Pearson's reprint, ii. 315): "Rouse quoth the ship," Chettle, *Hoffman*, I. ii.

36. *high-lone*] *New Eng. Dict.*: "An alteration of *alone*, of obscure origin. *High* probably expresses degree or intensity"; examples follow from Marston and Middleton. A late example (1760), G. Washington, *Diary* (MS.), is used of mares. Some early examples are of infants, which leads me to conjecture that it was a favourite nursery word, as nurses nowadays encourage a child to stand *loney-proudy*. It occurs, however, with no reference to children in Calfhill's *Answere to the Treatise of the Crosse* (1565), p. 274, Parker Soc., and in Rowley's *A Shoemaker a Gentleman* (1638).

43. *holidame*] A different form of *halidom* (which Dyce ed. 2 reads) induced by the popular error that *halidom* (sanctity) was = Holy Dame, "our Lady."

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I never should forget it: "Wilt thou not, Jule?" quoth he;
And, pretty fool, it stinted and said "Ay."

Lady Cap. Enough of this; I pray thee, hold thy peace.

Nurse. Yes, madam: yet I cannot choose but laugh,
To think it should leave crying, and say "Ay":
And yet, I warrant, it had upon it brow
A bump as big as a young cockerel's stone;
A perilous knock; and it cried bitterly:
"Yea," quoth my husband, "fall'st upon thy face?
Thou wilt fall backward when thou comest to age;
Wilt thou not, Jule?" it stinted and said "Ay."

Jul. And stint thou too, I pray thee, nurse, say I.

Nurse. Peace, I have done. God mark thee to his grace!
Thou wast the prettiest babe that e'er I nursed:
An I might live to see thee married once,
I have my wish.

Lady Cap. Marry, that "marry" is the very theme
I come to talk of. Tell me, daughter Juliet,
How stands your disposition to be married?

47. *Jule*] Q, *Iulet* F. 50–57. *Yes . . . "Ay"*] verse Capell, prose F. 59–62. *Peace . . . wish*] verse Pope; prose Q, F. 61. *An*] Pope; *And* Q, F. 65. *disposition*] F, *dispositions* Q.

48. *stinted*] ceased to weep. Steevens quotes North, *Plutarch* (of Antony's wound), "the blood *stinted* a little."

52. *it*] its; *it* is a form of the word more common in the Folio than *it's*. Ff 3, 4 here alter the word to *its*, and so many editors.

54. *perilous*] altered by Capell and many editors to *par'lous*. But need we be more Elizabethan than Elizabethan printers?

57. "*Ay*"] pronounced, and commonly spelt in Shakespeare's time, *I*; to which Juliet's *say I* is a retort.

63. *Marry, that "marry"*] Pope reads, from Q 1, "And that same marriage."

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Jul. It is an honour that I dream not of.

Nurse. An honour! were not I thine only nurse,
I would say thou hadst suck'd wisdom from thy teat.

Lady Cap. Well, think of marriage now; younger than you,
Here in Verona, ladies of esteem,
Are made already mothers. By my count,
I was your mother much upon these years
That you are now a maid. Thus then in brief;
The valiant Paris seeks you for his love.

Nurse. A man, young lady! lady, such a man
As all the world—why, he 's a man of wax.

Lady Cap. Verona's summer hath not such a flower.

Nurse. Nay, he 's a flower; in faith, a very flower.

Lady Cap. What say you? can you love the gentleman?

66, 67. *honour*] Q 1; *houre* Q, F. 67, 68.] verse Pope; prose Q, F. 68. *wisdom*] Q, F; *thy wisdome* Qq 4, 5. 71. *mothers. By*] F, *mothers by* Q. 75, 76.] verse Pope; prose Q, F. 76. *world—*] F 4; *world.* Q, F.

68. *I would*] many editors follow Pope in the contraction *I'd.*

72. *these years*] Juliet being fourteen, Lady Capulet is "much upon" twenty-eight. Staunton observes that her husband, old Capulet, having done masking some thirty years (I. v. 37), must be at least threescore. Knight changes *your mother* to *a mother.*

76. *a man of wax*] a man for beauty like a model in wax; see III. iii. 126. Steevens quotes from *Wily Beguiled*: "A man as one should picture him in wax"; White, from *Euphues and his England*: "So exquisite that for shape he must be framed in wax." Dyce, from *Fair Em*:

"A body, were it framed of wax
By all the cunning artists of the world,
It could not better be proportioned."

Field, in *A Woman is a Weathercock*, has, "By Jove, it is a little man of wax." Ingleby's notion that it means a man of full growth does not deserve consideration, and finds no support from *2 Henry IV.* I. ii. 180, where Falstaff plays on *wax* of a candle and *wax* to grow in size.

79. *What say you?*] This bravura speech of ingenious conceits is supposed by Ulrici to have a deep dramatic design—to exhibit Lady Capulet as an artificial woman of the world in her euphuistic speech. It probably means no more than that the writer was immature and liked such conceits, as seen in *Lucrece*, quoted line 86, note.

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This night you shall behold him at our feast:
Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen;
Examine every married lineament,
And see how one another lends content;
And what obscured in this fair volume lies
Find written in the margent of his eyes.
This precious book of love, this unbound lover,
To beautify him, only lacks a cover:
The fish lives in the sea; and 'tis much pride
For fair without the fair within to hide:
That book in many's eyes doth share the glory,

83. *married*] Q (alone), *severall* F. 90. *fair within*] F, *faire, within* Q (alone).

83. *married*] The word as used here for mutually dependent is illustrated by the "well-tuned sounds By unions married" of *Sonnets*, viii.; but *several* has the authority of all texts except Q.

84. *content*] Perhaps with a play on *contents* of a volume, though elsewhere in Shakespeare only the plural *contents* is used for what is contained.

85. *obscured*] Allen suggests *obscure*.

86. *margent*] Obscurities were often explained in old books in the margin. Compare *Hamlet*, v. ii. 162. Malone quotes a close parallel: *Lucrece*, 99–102:

> "But she, that never coped with stranger eyes,
> Could pick no meaning from their parling looks,
> Nor read the subtle-shining secrecies
> Writ in the glassy margents of such books."

So Dekker, *Honest Whore* (Pearson's Dekker, ii. p. 136): "I read Strange comments in those margines of your lookes."

87. *unbound*] unattached (of a lover); without binding (of a book).

88. *cover*] Mason suggests a play on *femme couverte*, a married woman. That which *binds* a lover is a wife, and as the lover here is an unbound book, a wife corresponds to the binding or cover of the book. The present passage is the earliest cited in *New Eng. Dict.* for cover of a book.

89. *The fish*] Farmer supposed there was an allusion here to fish-skin used for binding books, a far-fetched notion. Lady Capulet, I think, interrupts her metaphor of a book to say Lovers are at large, like fishes in the sea, but ready to be hooked. For the metaphor of lover as a fish, see Chorus preceding Act II. 8, *Much Ado*, II. iii. 114, and III. i. 26–29, *Ant. and Cleop.* II. v. 10–15. This parenthetical metaphor occurs after the description of Paris; then the main metaphor proceeds, in a second part, with Juliet (the book-cover) for its theme. Mason proposes *shell* for *sea*, the purport of what follows being, he thinks, to show the advantage of having a handsome person to cover a virtuous mind.

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That in gold clasps locks in the golden story:
So shall you share all that he doth possess,
By having him making yourself no less.

Nurse. No less! nay, bigger: women grow by men.

Lady Cap. Speak briefly, can you like of Paris' love?

Jul. I'll look to like, if looking liking move;
But no more deep will I endart mine eye
Than your consent gives strength to make it fly.

Enter a Servant.

Serv. Madam, the guests are come, supper served up, you called, my young lady asked for, the nurse cursed in the pantry, and every thing in extremity. I must hence to wait; I beseech you, follow straight.

Lady Cap. We follow thee. [*Exit Serv.*]—Juliet, the County stays.

Nurse. Go, girl, seek happy nights to happy days.

[*Exeunt.*

95. *bigger: women*] F, *bigger women* Q. 99. *it*] omitted Q, F, Q 3; present in the rest.

92. *clasps*] Paris's bride is still the binding; there is a play on *clasps*; the golden clasps (embraces) of a bride shutting in the golden story of love. In *Othello*, I. i. 127, we have "the gross *clasps* of a lascivious Moor." T. Bright, *Treatise of Melancholy*, 1586, p. 36, compares soul and body to lovers handfasted by "that *golden claspe* of the spirite."

98. *endart*] Pope, from Q 1, reads *ingage*, which meant entangle.

106. *County*] Count, probably an adoption of Italian *conte* with retention of the final syllable. So *All's Well*, III. vii. 22, "a ring the *county* wears."

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SCENE IV.—*The Same. A Street.*

Enter ROMEO, MERCUTIO, BENVOLIO, *with five or six other Maskers, Torch-bearers, and Others.*

Rom. What, shall this speech be spoke for our excuse,
Or shall we on without apology?
Ben. The date is out of such prolixity:
We'll have no Cupid hoodwink'd with a scarf,
Bearing a Tartar's painted bow of lath,
Scaring the ladies like a crow-keeper;
Nor no without-book prologue, faintly spoke
After the prompter, for our entrance:
But, let them measure us by what they will,
We'll measure them a measure, and be gone.

7, 8. *Nor . . . entrance*] Q 1; omitted Q, F.

1. *this speech*] Furness suggests *the speech*. Capell conjectures that Benvolio and Mercutio are the speakers, assigning conjecturally 1, 2 to Ben., 3–10 to Mer., and 13 to Ben.

3. *prolixity*] Benvolio says that the apology of masqueraders for their entrance is out of date. Moth's apologetic or explanatory speech, introducing the maskers in *Love's Labour's Lost*, v. ii. 158, is an example. See also Cupid's speech in *Timon*, I. ii. 128, and the Chamberlain's speech in *Henry VIII.* I. iv. 65. "In *Histriomastix* a man wonders that the maskers come in *so blunt, without device*" (Steevens).

4. *hoodwink'd . . . scarf*] So "hood-winked in this scarf," Jonson, *Silent Woman*, IV. ii.

5. *bow*] Douce: "The Tartarian bows . . . resembled in their form the old Roman or Cupid's bow, such as we see on medals and bas-reliefs. Shakespeare uses the epithet to distinguish it from the English bow, whose shape is the segment of a circle."

6. *crow-keeper*] a boy employed to scare crows; also a scare-crow. So *Lear*, IV. vi. 88: "That fellow handles his bow like a *crow-keeper*." Steevens quotes Drayton, *Idea*, 48:

"And when corn 's sown, or grown into the ear,
Practise thy quiver like a *crow-keeper*."

7, 8.] White conjectures that these lines, found only in Q 1, were omitted on account of their disparagement of prologue speakers on the stage.

8. *entrance*] a trisyllable here, as in *Macbeth*, I. v. 40. Hanmer in place of *for* read *'fore*.

10. *a measure*] a grave and dignified dance. Compare *Much Ado*, II. i. 80: "the wedding mannerly-modest, as a *measure* full of state and ancientry." The play on the word occurs in *Richard II.* III. iv. 7.

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Rom. Give me a torch: I am not for this ambling;
Being but heavy, I will bear the light.
Mer. Nay, gentle Romeo, we must have you dance.
Rom. Not I, believe me: you have dancing shoes
With nimble soles; I have a soul of lead
So stakes me to the ground I cannot move.
Mer. You are a lover; borrow Cupid's wings,
And soar with them above a common bound.
Rom. I am too sore enpierced with his shaft
To soar with his light feathers; and so bound,
I cannot bound a pitch above dull woe:
Under love's heavy burden do I sink.
Mer. And, to sink in it, should you burden love;
Too great oppression for a tender thing.
Rom. Is love a tender thing? it is too rough,
Too rude, too boisterous; and it pricks like thorn.
Mer. If love be rough with you, be rough with love;
Prick love for pricking, and you beat love down.
Give me a case to put my visage in:

20. *so bound,*] Q, *to bound:* F. 23. Mer.] Qq 4, 5; Horatio Q; Hora. F.

11. *torch*] Masquers and masqueraders were accompanied by their torch-bearers. *Westward Hoe* (Pearson's Dekker, ii. p. 292): "He is just like a torch-bearer to maskers, he wears good cloathes, and is rankt in good company, but he doth nothing."

15. *soul*] The play on the word was irresistible. Compare *Julius Cæsar*, I. i. 15.

19. *enpierced*] A variation in spelling of *empierced*, or *impierced*, to which the word was altered in the later Ff. *New Eng. Dict.* gives no example of *enpierced* except that of the text.

21. *bound*] Steevens apologises for Shakespeare by quoting Milton, *Par. Lost*, iv. 181: "At one slight bound high over-leap'd all bound."

23. *burden love*] Compare II. v. 79, and line 94 of the present scene.

29. *visage in:*] Theobald read *in?* and added the stage direction "Putting off his mask." Johnson, also reading *in?*, added "Putting on his mask." Capell, rightly, I think, reading *in.*, added "taking one from an Att.," and, rightly, after *visor!* line 30, added "throwing it away." Mercutio, an invited guest, goes, I think, unmasked. Perhaps, as Professor Littledale suggests, we should read "visage in!" — Mercutio at once rejecting the mask.

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A visor for a visor! what care I
What curious eye doth quote deformities?
Here are the beetle-brows shall blush for me.
Ben. Come, knock and enter; and no sooner in
But every man betake him to his legs.
Rom. A torch for me: let wantons, light of heart,
Tickle the senseless rushes with their heels;
For I am proverb'd with a grandsire phrase;
I 'll be a candle-holder, and look on.
The game was ne'er so fair, and I am done.
Mer. Tut, dun 's the mouse, the constable's own word:

39. *done*] Q 1, F; *dum* Q; *dun* Qq 3–5. 40. *own*] Q, F; *old* Q 1.

30. *A visor for a visor!*] My face, fantastic as a mask, needs no visor. Compare Rosaline to Berowne, *Love's Labour's Lost*, v. ii. 387: "That vizard; that *superfluous case* That hid the worse and show'd the better face."

31. *quote*] observe, as in *Hamlet*, II. i. 112.

32. *beetle-brows*] overhanging brows; apparently not eye-brows, for eye-brows could not blush. *New Eng. Dict.* says that *brows* in Middle English always means eye-brows; *beetle-browed* is as old as Langland, *Piers Ploughman*, 1362. The origin favoured by *New Eng. Dict.* is a comparison with the tufted antennæ of certain kinds of beetles. Shakespeare seems to have invented the verb *beetle* used in *Hamlet*, I. iv. 71: "The cliff that *beetles* o'er his base," that is, a cliff like an overhanging forehead. Cotgrave, however (1611), has "Beetle-browed, *sourcilleux*," and he explains *sourcilleux* as "having very great eye-brows."

35, 36.] Steevens notes Middleton's echo of these lines in *Blurt Master-Constable*, 1602:

"—bid him, whose heart no sorrow feels,
Tickle the rushes with his wanton heels,
I have too much lead at mine."

36. *rushes*] Steevens notes that not only were rooms strewn with rushes, but the stage was also so strewn. Dekker's *Gul's Hornbook*, 1609: "On the very rushes when the comedy is to daunce."

37. *grandsire phrase*] Ray gives a proverb, "A good *candle-holder* proves a good gamester." Ritson (see line 39) refers to the proverbial saying which advises to give over when the game is at the fairest. *I am done* in line 39 seems to mean I give over the game.

40. *dun's the mouse*] This phrase occurs in several Elizabethan dramas, sometimes with quibbles on *done*. Malone took it to mean *Peace; be still!* and hence he supposed it is the constable's word. He cites *Patient Grissel* (1603), "don is the mouse, lie still." Mascal in *Government of Cattle* (1620) has "mouse-dun coloured hair."

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If thou art Dun, we 'll draw thee from the mire,
Or, save your reverence, love, wherein thou stick'st
Up to the ears. Come, we burn daylight, ho!

Rom. Nay, that 's not so.

Mer. I mean, sir, in delay
We waste our lights in vain, light lights by day.
Take our good meaning, for our judgment sits
Five times in that ere once in our five wits.

Rom. And we mean well in going to this mask;
But 'tis no wit to go.

Mer. Why, may one ask?

41. *mire*] Q, *mire*. F. 42. *Or . . . love*] F 4, *Or save you reverence love* Qq, *Or save your reverence love* Ff 1–3, *Of this surreverence love* Q 1. 44. *sir, in delay*] *sir in delay* Q; *sir in delay*, Qq 4, 5; *sir I delay*, F. 45. *We . . . day*] Nicholson, *We burne our lights by night, like lampes by day* Q 1, *We waste our lights in vaine, lights lights by day* Qq, and (with commas) *lights, lights*, Ff. 47. *five*] Malone (Wilbraham conj.); *fine* Q, F.

41. *Dun*] Here *Dun* is a dun horse. *Dun is in the mire*, spoken of by Chaucer, *Canterbury Tales, Manciple's Prologue*, and still played by William Gifford when a boy, is an old Christmas game, in which a heavy log (the horse Dun) is brought into the room, is supposed to stick in the mire, and is extricated by the players. References are not infrequent in Elizabethan plays.

42. *Or, save your reverence, love*] Many editors prefer, from Q 1, *Of this sir-reverence love*, where *sir-reverence* is used, as indicated in *Comedy of Errors*, III. ii. 93, in the same apologetic way as *save your reverence*. I see no good reason for departing from F.

43. *burn daylight*] burn candles by day, also waste or consume the daylight. Compare *Merry Wives*, II. i. 54. See *The Spanish Tragedy* in Hazlitt's Dodsley's *Old Plays*, v. p. 115 (and note).

45. *We . . . day*] This reading, proposed by Nicholson, is printed by Daniel; it only rejects one letter, *s*, from Q, F. Johnson reads *like lights by day*. Capell's reading, *We waste our lights in vain, like lamps by day*, is commonly accepted, but it seems undesirable to make up a new line from halves of Q, F and Q 1.

46. *sits*] Rowe and others read *fits*; Collier (MS.) *hits*.

47. *five wits*] In *Sonnets*, cxli. 9, Shakespeare speaks of the five wits as different from the five senses; it is certain, however, that *five wits* was used for five senses. In Stephen Hawes' poem *Graunde Amour and La Belle Pucelle*, xxiv. (ed. 1554), the five wits are common wit, imagination, fantasy, estimation [judgment], and memory (Dyce). Malone cites, from the old copies of Shakespeare's plays, other examples of the erratum *fine* for *five*, and *vice versâ*. Q 1 has *Three times a day, ere once in her right wits*.

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Rom. I dreamt a dream to-night.
Mer. And so did I.
Rom. Well, what was yours?
Mer. That dreamers often lie.
Rom. In bed asleep, while they do dream things true.
Mer. O, then I see Queen Mab hath been with you.
She is the fairies' midwife, and she comes
In shape no bigger than an agate-stone
On the forefinger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep:

54–91. *She . . . bodes;*] verse Q 1, Pope; prose Q, F. 55. *an*] Q, omitted F, *in* Daniel conjec. 58. *Athwart*] Q 1; *over* Q, F.

50. *to-night*] last night, as frequently in Shakespeare. See Schmidt's *Lexicon*.

53. *O, . . . you*] After this line Q 1 has "*Ben.* Queene Mab whats she?" a speech probably meant as a pretext for Mercutio's long description; but Q 1 continues to Benvolio the speech of Mercutio.

53. *Queen Mab*] Thom ("Three Notelets on Sh.") states that no earlier mention of Mab than the above is known; that no doubt Shakespeare got the name from folk-lore of his own time; that *Mab* in Welsh means an infant; and that Beaufort, in his *Ancient Topography of Ireland*, mentions *Mabh* as the chief of the Irish fairies. Drayton, with Shakespeare's description before him, writes, in his happiest manner, of Queen Mab in *Nymphidia the Court of Fayrie*. Attempts have been made to identify Queen Mab with Dame Abunde or Habunde; and again with the Irish Queen Maeve. Sir H. Ellis says that in Warwickshire "Mab-led" (pronounced Mob-led) signifies led astray by a Will-o'-the-Wisp (Brand, *Popular Antiquities*, iii. p. 218, ed. 1841).

54. *fairies' midwife*] Warburton conjectured and Theobald read *Fancy's midwife*. Warton conjectured *fairy midwife*. Steevens explains: the person among the fairies who delivers the fancies of dreamers, —the "children of an idle brain" (line 97). T. Warton suggests that Mab is a *midwife* because she steals infants (leaving changelings) for the fairies.

55. *shape*] Nicholson suggests *state*, meaning dignity, pomp. See line 70.

55. *agate-stone*] That is, the diminutive figures cut in agate and set in rings. So *2 Henry IV.* i. ii. 19. (Falstaff of his little Page): "I was never manned with an *agate* till now." Glapthorne, in *Wit is a Constable*, 1639, speaks of an alderman's thumb-ring. Q 1 reads, for alderman, *burgomaster*.

57. *atomies*] tiny beings, pigmies. *New Eng. Dict.* quotes P. Woodhouse, *Flea*, 1605, "If with this *atomye* I should contend." Q 1 has *Attomi*, Q 2 *ottamie*, the rest as in the text.

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Her waggon-spokes made of long spinners' legs;
The cover, of the wings of grasshoppers;
Her traces, of the smallest spider's web;
Her collars, of the moonshine's watery beams;
Her whip, of cricket's bone; the lash, of film;
Her waggoner, a small grey-coated gnat,
Not half so big as a round little worm
Prick'd from the lazy finger of a maid:
Her chariot is an empty hazel-nut,
Made by the joiner squirrel or old grub,
Time out o' mind the fairies' coach-makers.
And in this state she gallops night by night
Through lovers' brains, and then they dream of love;
O'er courtiers' knees, that dream on court'sies straight;
O'er lawyers' fingers, who straight dream on fees;
O'er ladies' lips, who straight on kisses dream,
Which oft the angry Mab with blisters plagues,
Because their breaths with sweetmeats tainted are:

59. *made of long*] Q, F; *are made of* Q 1. 61. *Her*] Q, F; *The* Q 1; *spider's*] F, *spider* Q. 62. *Her*] Q, F; *The* Q 1. 66. *Prick'd*] Q, F; *Pickt* Q 1; *maid*] Q 1; *man* Q, F; *woman* Ff 2–4. 72. *O'er*] Q 1 (O're); *On* Q, F. 73. *dream*] Q, *dreamt* F. 76. *breaths*] Rowe; *breathes* Q 1; *breath* Q, F.

59. *spinners'*] spiders'. Latimer (in Fox's *Acts and Monuments*): "Where the bee gathereth honey, even there the *spinner* gathereth venome."

65. *worm*] Halliwell (Dict.) quotes Beaumont and Fletcher, *Woman-Hater* III. i.: "Keep thy hands in thy muff, and warm the *idle worms* in thy *fingers'* ends." Worms were said to breed in idle fingers. Banister in his *Compendious Chirurgerie* (1585) describes women "sitting in the sun" pricking what "we commonly call wormes" from their fingers.

67. *Her chariot*] Daniel places lines 67–69 after line 58, as suggested by Lettsom; the description of the chariot preceding that of its parts. These lines, not found in Q 1, may have been added—Lettsom thinks—in the margin of the "copy" of Q 2, and have been misplaced by the printer. Drayton, in *Nymphidia*, describes Mab's chariot, with evident reminiscences of this speech.

76. *sweetmeats*] Malone: "kissing comfits," mentioned in *Merry Wives*, V. v. 22.

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Sometime she gallops o'er a courtier's nose,
And then dreams he of smelling out a suit;
And sometime comes she with a tithe-pig's tail
Tickling a parson's nose as a' lies asleep,
Then dreams he of another benefice;
Sometime she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breaches, ambuscadoes, Spanish blades,
Of healths five fathom deep; and then anon
Drums in his ear, at which he starts and wakes,
And, being thus frighted, swears a prayer or two,
And sleeps again. This is that very Mab
That plats the manes of horses in the night,
And bakes the elf-locks in foul sluttish hairs,
Which once untangled much misfortune bodes;
This is the hag, when maids lie on their backs,
That presses them and learns them first to bear,
Making them women of good carriage;

77. *courtier's nose*] Q, F; *Lawers* (lawyer's) *lap* Q 1. 80. *as a'*] Q, F; *that* Q 1. 81. *dreams he*] Q 1; *he dreams* Q, F. 86. *ear*] Q 1, Q; *eares* F. 91. *untangled*] Q, F; *entangled* F 3.

77. *courtier's*] The courtier has been already mentioned; hence Pope read *lawyer's* from Q 1, but lawyers have also been mentioned. Seymour conjectured *lawyer's lip* (Q 1 *lap*); Collier (MS.) reads *counsellor's*. In the next line *suit* would be proper to courtier—a court request, or in a legal sense to a lawyer. The word *suit* (of clothes) suggested *taylor's* to Theobald.

84. *Spanish blades*] toledoes. Q 1 reads *countermines*.

85. *healths*] tickling his neck makes him dream of drinking. Malone quotes from *Westward Hoe*, 1607: "My master and Sir Goslin are guzzling; they are dabbling together *fathom deep*. The knight has drunk so much *health* to the gentleman yonder, etc."

89. *plats the manes*] Douce tells of a superstition that malignant spirits, clothed in white, haunted stables and dropped the wax of tapers on horses' manes. He refers in illustration to a print by Hans Burgkmair.

90. *bakes the elf-locks*] Pope and others read *cakes*; Collier (MS.) *makes*. Elf-locks, hair matted by the elves. Compare *Lear*, II. iii. 10: "elf all my hair in knots." Q, F misprint: *Elklocks*.

92. *backs*] So Drayton, in *Nymphidia*, of Queen Mab.

94. *women of good carriage*] So

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This is she—

Rom. Peace, peace, Mercutio, peace!
Thou talk'st of nothing.

Mer. True, I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy,
Which is as thin of substance as the air,
And more inconstant than the wind, who wooes
Even now the frozen bosom of the north,
And, being anger'd, puffs away from thence,
Turning his face to the dew-dropping south.

Ben. This wind you talk of blows us from ourselves;
Supper is done, and we shall come too late.

Rom. I fear, too early: for my mind misgives
Some consequence, yet hanging in the stars,
Shall bitterly begin his fearful date
With this night's revels, and expire the term
Of a despised life closed in my breast
By some vile forfeit of untimely death:
But He, that hath the steerage of my course,
Direct my sail! On, lusty gentlemen.

Ben. Strike, drum. [*Exeunt.*

95. *she*—] Ff 2–4; *she.* Q, F. 103. *face*] Q 1; *side* Q, F; *tide* Collier (MS.). 113. *Direct*] Q, F, *Directs* Q 1; *sail*] Q 1, *sute* Q, F.

How a man may choose a good wife from a bad; Hazlitt's Dodsley's *Old Plays*, ix. p. 37: "You have been often tried To be a woman of good carriage" — spoken with an equivoque.

103. *face*] The *side* of Q, F may be right, used, as elsewhere in Shakespeare, of bed-fellows, and thus carrying on the metaphor of wooing the bosom.

108. *date*] season, period; as in *Lucrece*, 935: "endless *date* of never-ending woes."

109. *expire the term*] cause the term to expire, as in Lyly, *Euphues* (Arber, p. 77): "To swill the drinke that will *expyre* thy date."

113. *sail*] If *sute* Q, F is not a misprint, it may be explained as courtship; the emendation *fate* has been proposed.

114. Exeunt] The stage-direction F seems to show that the action

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SCENE V.—*The Same. A Hall in Capulet's House.*

Musicians waiting. Enter Servingmen with napkins.

First Serv. Where 's Potpan, that he helps not to take away? He shift a trencher! he scrape a trencher!

Second Serv. When good manners shall lie all in one or two men's hands, and they unwashed too, 'tis a foul thing.

First Serv. Away with the joint-stools, remove the court-cupboard, look to the plate. Good thou, save me a piece of marchpane; and, as thou lovest me, let the porter let in Susan Grindstone and Nell.—Antony! and Potpan!

Third Serv. Ay, boy, ready.

First Serv. You are looked for and called for,

1, 7, 14. First Serv.] Ser. Q, F. In line 4 Sec. Serv. is marked 1 Q, F; line 13 is marked 2 Q, F. In line 17 Fourth Serv. is 3 Qq 1, Ff. 4. *all*] Q, omitted F. 10. *lovest*] F, *loves* Q. 11. *Nell.*] Theobald; *Nell*, Q, F.

proceeded without interruption: "They march about the Stage, and Servingmen come forth with their napkins." So Qq, omitting *their* and adding *Enter Romeo.*

Scene V.

1. First Serv.] I distribute the speeches as I think is intended in Q. I suppose Third Serv. to be the much needed Potpan and Fourth Serv. to be Antony. F perhaps economised actors by reducing the speakers to three. Dyce effected the reduction to two, and reads in 11, 12 *Antony Potpan!*

2. *shift a trencher!*] Potpan is too proud for such work.

7. *joint-stools*] a stool made with jointed parts. The three-legged stool is so named in Cowper's *The Task* (opening of B. i.).

8. *court-cupboard*] a sideboard or cabinet, used to display plate. So Chapman, *Mons. D'Olive*: "Here shall stand my court cupboard with its furniture of plate."

9. *marchpane*] a kind of almond cake. See Nares' *Glossary* for a receipt (1608), and for many examples of the word.

13. Third Serv.] I suppose that Third and Fourth Servants (Antony and Potpan?) enter here.

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asked for and sought for, in the great chamber.

Fourth Serv. We cannot be here and there too. —Cheerly, boys; be brisk awhile, and the longer liver take all. [*They retire behind.*

Enter CAPULET, *with* JULIET *and others of his house, meeting the Guests and Maskers.*

Cap. Welcome, gentlemen! ladies that have their toes
Unplagued with corns will have a bout with you:—
Ah ha, my mistresses! which of you all
Will now deny to dance? she that makes dainty,
She, I'll swear, hath corns; am I come near ye now?—
Welcome, gentlemen! I have seen the day
That I have worn a visor, and could tell
A whispering tale in a fair lady's ear,
Such as would please; 'tis gone, 'tis gone, 'tis gone:—

19. Enter . . .] Enter all the guests and gentlewomen to the Maskers Q, F. 21. *have a bout*] Capell; *have about* Q 1; *walke about* Q, F; *walk a bout* Daniel. 22. *Ah ha, my*] Q 1; *Ah my* Q, F.

19. *longer liver*] Proverbial: so Dekker, *Honest Whore*, Part II.: "If I have meat to my mouth, and rags to my back. . . . when I die, the longer liver take all" (Pearson's Dekker, ii. p. 115).

20. *gentlemen*] For *gentlemen* as a dissyllable, see Walker, *Shakespeare's Versification*, xxxiv.

21. *have a bout*] Daniel defends *walk a bout*: to *tread a measure* or to *walk a measure* is common, and here the bout is a bout of dancing. The same expression with the same meaning, as Daniel thinks, occurs in *Much Ado*, II. i. 89; but we cannot be sure that *walk about* in *Much Ado* refers to the dance.

23. *makes dainty*] is chary (of dancing). *New Eng. Dict.* quotes Preston, *New Cov.* (1628): "make not dainty of applying the promises."

24. *come near*] Schmidt: "touch to the quick," as in *1 Henry IV.* I. ii. 14.

25. *Welcome*] Addressed to the masked friends of Romeo (Delius).

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You are welcome, gentlemen!—Come, musicians, play.—
A hall, a hall! give room, and foot it, girls.—
[*Music plays, and they dance.*
More light, you knaves! and turn the tables up,
And quench the fire, the room is grown too hot.—
Ah, sirrah, this unlook'd-for sport comes well.—
Nay, sit, nay, sit, good cousin Capulet,
For you and I are past our dancing days;
How long is 't now since last yourself and I
Were in a mask?

Second Cap. By 'r Lady, thirty years.

Cap. What, man! 'tis not so much, 'tis not so much:
'Tis since the nuptial of Lucentio,
Come Pentecost as quickly as it will,
Some five-and-twenty years; and then we mask'd.

Second Cap. 'Tis more, 'tis more: his son is elder, sir;
His son is thirty.

Cap. Will you tell me that?
His son was but a ward two years ago.

Rom. What lady is that which doth enrich the hand

29. *gentlemen!—Come,*] *gentlemen come,* Q. 30. *a hall!*] Q, *Hall* F. Music . . .] after line 29 Q, F. 39. *Lucentio*] Q 1, F; *Lucientio* Q. 43. Cap.] Q, 3 Cap. F. 44. *two*] Q, F; *three* Q 1. 45. *lady is*] Q 1, Qq 3–5, Ff; *Ladies* Q; *lady's* several editors.

30. *A hall!*] A cry to make room in a crowd, as in Middleton, *Entertainment at Lord Mayor's*, 1623 (ed. Bullen, vii. 373): "A hall! a hall! below, stand clear."

31. *turn the tables up*] turn up the leaves of the tables. Singer quotes Cavendish, *Life of Wolsey* (ed. 1825, p. 198): "After that the board's end was taken up."

32. *fire*] The time is mid July in Italy. In Brooke's poem the time is mid winter.

34. *cousin*] kinsman; see *Hamlet* (ed. Dowden), I. ii. 64. Uncle Capulet, of the list of invitations, is probably addressed.

44. *His . . . ago*] After this line Q 1 adds a pleasing line, continued to Capulet: "Good youths I (=*i'*) faith. Oh youth 's a jolly thing."

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Of yonder knight?

Serv. I know not, sir.

Rom. O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiop's ear;
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows,
As yonder lady o'er her fellows shows.
The measure done, I 'll watch her place of stand,
And, touching hers, make blessed my rude hand.
Did my heart love till now? forswear it, sight!
For I ne'er saw true beauty till this night.

Tyb. This, by his voice, should be a Montague.—
Fetch me my rapier, boy. — What! dares the slave
Come hither, cover'd with an antic face,

48. *It seems she*] Q 1, Qq, F; *Her beauty* Ff 2–4. 49. *Like*] Q 1, Ff 2–4; *As*, Q, F. 54. *blessed*] Q, F; *happy* Q 1. 55. *now?*] Q 1; *now*, Q, F. 56. *For I ne'er*] Q, *For I never* F, *I never* Q 1. 58. *What! dares*] Theobald; *What dares* Q, F; *What? dares* Q 5.

46, 47. *knight? . . . torches*] Malone notes that Painter's novel has a *lord*, Brooke's poem has a *knight*: "With *torch* in hand a comely *knight* did fetch her forth to dance." The complete forgetfulness of Rosaline is also in Brooke's poem.

48. *It seems she*] The reading Ff 2–4 *Her beauty* is adopted by many editors; Daniel thinks that *Beauty* in line 50 requires *beauty* here. But how came all the early editions, including Q 1, to read *It seems*? If *Her beauty* be an improvement, it may be the improvement of a stage Romeo, and not Shakespeare's. Steevens quotes *Sonnets*, xxvii.:

"Which [thy shadow], like a jewel
hung in ghastly night,
Makes black night beauteous."

Possibly one may detect faint echoes here of *1 Henry VI.* v. iii. 45–71 (Suffolk with Margaret in his hand), touching of hands, kissing fingers, the image of a swan (see note on line 51), "senses rough," and "So seems this gorgeous beauty to mine eyes." Both passages express the sudden tyranny of beauty.

49. *Ethiop's ear*] Holt White quotes Lyly, *Euphues*: "A fair pearl in a Morian's ear." Scoloker, in *Daiphantus* (1604), p. 11, ed. Grosart, echoes this passage: "Or a faire Iewell by an Ethiope worne."

51. *So . . . crows*] Q 1 has "So shines a snow-white Swan trouping with Crowes."

59. *antic face*] Romeo's fantastic mask.

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To fleer and scorn at our solemnity?
Now, by the stock and honour of my kin,
To strike him dead I hold it not a sin.

Cap. Why, how now, kinsman! wherefore storm you so?

Tyb. Uncle, this is a Montague, our foe;
A villain that is hither come in spite,
To scorn at our solemnity this night.

Cap. Young Romeo is it?

Tyb. 'Tis he, that villain Romeo.

Cap. Content thee, gentle coz, let him alone,
He bears him like a portly gentleman;
And, to say truth, Verona brags of him
To be a virtuous and well-govern'd youth:
I would not for the wealth of all this town
Here in my house do him disparagement;
Therefore be patient, take no note of him:
It is my will, the which if thou respect,
Show a fair presence and put off these frowns,
An ill-beseeming semblance for a feast.

Tyb. It fits, when such a villain is a guest:
I 'll not endure him.

Cap. He shall be endured:
What, goodman boy! I say he shall: go to;
Am I the master here, or you? go to.
You 'll not endure him! God shall mend my soul,

67. *it?*] F, *it.* Q. 69. *He*] Q 1; *A* Q, F. 72. *this*] Q, *the* F.

60. *fleer*] laugh mockingly, as in *Much Ado*, v. i. 58. Primarily to make a wry face; Palsgrave, *Lesclarcissement*: "I fleere, I make an evil countenance with the mouthe by uncoveryng of the tethe."

60. *solemnity*] dignified festivity (used specially of marriage festivities), frequent in Shakespeare. Compare *solemn*, as in *Macbeth*, III. i. 15: "To-night we hold a *solemn* supper."

69. *portly*] of dignity, as in Spenser, Sonnet v.: "*portly* pride" and "such portlinesse is honour."

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You 'll make a mutiny among my guests!
You will set cock-a-hoop! you 'll be the man!
Tyb. Why, uncle, 'tis a shame.
Cap. Go to, go to;
You are a saucy boy: is 't so indeed?
This trick may chance to scathe you,—I know what:
You must contrary me! marry, 'tis time.—
Well said, my hearts!—You are a princox; go:
Be quiet, or — More light, more light! — For shame!
I 'll make you quiet.—What! cheerly, my hearts!
Tyb. Patience perforce with wilful choler meeting
Makes my flesh tremble in their different greeting.
I will withdraw: but this intrusion shall,
Now seeming sweet, convert to bitter gall. [*Exit.*

83. *my*] Q, *the* F. 90. *or . . . shame /*] *or more . . . light for shame,* Q, F. 95. *bitter*] *bittrest* Q (alone).

84. *cock-a-hoop*] *New Eng. Dict.* says "of doubtful origin," and its history further obscured by attempts to analyse it; various conjectures are given. "*To set* (*the*) *cock on* (*the*) *hoop*, apparently to turn on the tap, let the liquor flow; hence drink without stint," and, by extension, give a loose to all disorder. *New Eng. Dict.* cites, among other examples, Daus. tr. *Sleidan's Comm.*, 1560: "There be found divers . . . which setting cocke on hoope beleve nothinge at all, neither regard they what reason, what honesty, or what thing conscience doth prescribe."

86. *is 't so*] I understand this to refer to Tybalt's *'tis a shame.* Furness seems to approve Ulrici's supposition that it is an answer to a remark of some guest.

87. *scathe*] injure; used by Shakespeare as a verb only here.

88. *contrary*] oppose, cross; accent on second syllable. J. Hooker, *Girald. Ireland* in *Holinshed*: "The more noble were his good and worthie attempts, the more he was crossed and *contraried*" (*New Eng. Dict.*).

89. *princox*] a forward youth. Steevens quotes *The Return from Parnassus*, 1606: "Your proud University *princox*." Archbishop Bancroft, angry with young Tobie Matthew, addresses him as a "Princox" in Matthew's unpublished account of his conversion.

92. *Patience perforce*] compulsory patience, a proverbial expression. Steevens quotes the adage, "Patience perforce is a medicine for a mad dog," or, as Nares has it, "a mad horse."

95. *Now . . . gall*] Hudson, following Lettsom, regards *convert* as transitive, governing *sweet* (substantive), and reads, *Now-seeming sweet convert*. "Convert" (intrans.) occurs several times in Shakespeare.

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Rom. [*To Juliet.*] If I profane with my unworthiest hand
This holy shrine, the gentle sin is this,
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.
Jul. Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.
Rom. Have not saints lips, and holy palmers too?
Jul. Ay, pilgrim, lips that they must use in prayer.
Rom. O, then, dear saint, let lips do what hands do;
They pray, grant thou, lest faith turn to despair.
Jul. Saints do not move, though grant for prayers' sake.
Rom. Then move not, while my prayer's effect I take.

96. *unworthiest*] Q, F; *unworthie*, Q 1. 97. *sin*] Q, Q 3, Ff; *sinne* Q 1, Qq 4, 5. 98. *ready*] Q 1, Q 5, Ff 2–4; *did readie* Q, F. 102. *hands that*] Q 5; *hands, that* Q, F. 109. *prayer's effect I take*] Capell; *prayers effect I take* Q 1, Q, F; *prayers effect doe take* Ff 2–4.

97. *sin*] I retain this word, which has the authority of all the early texts. Many editors follow Theobald in adopting Warburton's proposal *fine*, and it would have been easy to mistake *fine* for *sinne* (with a long *s*). *Fine*, i. right, would mean *mulct*, and would refer to the kiss. The clash in sound of *shrine* and *fine* is not pleasing. I take the whole speech to be a request for permission to kiss; to touch Juliet at all is sin; but the profanation with Romeo's hand is a rough sin; to touch with his lips is "the gentle sin." A very slight emendation, which, I think, has not been proposed, "the *gentler* sin is this," would make it clearer. Another possible reading which occurs to me is, "the gentle sin *in* this," the gentle and courteous take your hand, but if it is profanation, I will atone for it. The *sin* is referred to, lines 111–113. "Tho' gentle" has been suggested to me by Professor Littledale.

100. *pilgrim*] Halliwell gives a sketch by Inigo Jones which shows a pilgrim's costume, such as was worn, it is believed on the evidence of this line and probably of stage tradition, by Romeo; the loose large-sleeved gown with cape, broad-leafed hat, a pilgrim's staff in the left hand.

109. *I take*] This line completes what is virtually a Shakesperian sonnet in dialogue.

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Thus from my lips, by thine, my sin is purged. 110
[*Kissing her.*

Jul. Then have my lips the sin that they have took.

Rom. Sin from my lips? O trespass sweetly urged!
Give me my sin again.

Jul. You kiss by the book.

Nurse. Madam, your mother craves a word with you.

Rom. What is her mother?

Nurse. Marry, bachelor, 115
Her mother is the lady of the house,
And a good lady, and a wise, and virtuous:
I nursed her daughter that you talk'd withal;
I tell you he that can lay hold of her
Shall have the chinks.

Rom. Is she a Capulet? 120
O dear account! my life is my foe's debt.

Ben. Away, be gone; the sport is at the best.

Rom. Ay, so I fear; the more is my unrest.

Cap. Nay, gentlemen, prepare not to be gone;
We have a trifling foolish banquet towards.— 125

110. *thine*] Q, F; *yours* Q 1.

110. Kissing her] Shakespeare, says Malone, copied from the mode of his own time. Compare *Henry VIII.* I. iv. 29.

113. *by the book*] in a methodical way; there is here probably no reference to any Book of Manners.

115. *What*] Who, as frequently in Shakespeare. Compare line 131.

120. *chinks*] cash; Cotgrave, "*Quinquaille*, chinkes, coyne."

121. *debt*] Staunton explains: Bereft of Juliet he should die, therefore his life is at Capulet's mercy; so in Brooke's poem: "Thus hath his foe in choyse to give him life or death." Q 1 has *thrall* for *debt*. Cambridge editors conjecture that the rhyming *debt* and the next two lines are inserted by some other hand than Shakespeare's.

122. *at the best*] Perhaps a reference to the proverbial saying to give over when the game is at the fairest. See I. iv. 39.

125. *banquet towards*] *Towards*, ready, at hand, as *toward* in *Hamlet*, I. i. 77. *Banquet*, a course of sweetmeats, fruit, and wine. *New Eng. Dict.* quotes Cogan, *Haven of Health*, 1588: "Yea, and after supper for fear lest they be not full gorged, to

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Is it e'en so? Why then, I thank you all;
I thank you, honest gentlemen; good night.—
More torches here!—Come on, then let 's to bed.
Ah, sirrah, by my fay, it waxes late;
I 'll to my rest. [*Exeunt all but Juliet and Nurse.*

Jul. Come hither, nurse. What is yond gentleman?

Nurse. The son and heir of old Tiberio.

Jul. What 's he that now is going out of door?

Nurse. Marry, that, I think, be young Petruchio.

Jul. What 's he that follows there, that would not dance?

Nurse. I know not.

Jul. Go, ask his name.—If he be married,
My grave is like to be my wedding bed.

Nurse. His name is Romeo, and a Montague;
The only son of your great enemy.

Jul. My only love sprung from my only hate!
Too early seen unknown, and known too late!
Prodigious birth of love it is to me,
That I must love a loathed enemy.

Nurse. What 's this? what 's this?

Jul. A rhyme I learn'd even now
Of one I danced withal. [*One calls within, "Juliet."*

128. *on, then*] Q, F; *on, then,* Dyce; *on then,* Camb. 134. *Marry . . . be*] Q, F; *That as I think is* Q 1. 135. *there*] Q 1; *here* Q, F. 138. *wedding*] Q, *wedded* F. 140. *your*] Q, F; *our* Ff 2–4. 145. *learn'd*] Q, *learne* F.

have a delicate *banquet,* with abundance of wine." See *Taming of the Shrew,* v. ii. 9.

126. *e'en so?*] Q 1 has stage-direction, "They whisper in his eare," *i.e.* their reasons for going.

131. *Come hither, nurse*] The dialogue between Juliet and Nurse was suggested by Brooke's poem.

137, 138. *If . . . bed*] Uttered to herself, while the Nurse makes inquiry.

143. *Prodigious*] Portentous, as in *Midsummer Night's Dream,* v. i. 419.

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Nurse. Anon, anon!—
Come, let's away; the strangers all are gone.
[*Exeunt.*

ACT II

Enter CHORUS.

Chor. *Now old Desire doth in his death-bed lie,*
And young Affection gapes to be his heir:
That fair for which love groan'd for and would die,
With tender Juliet match'd, is now not fair.
Now Romeo is beloved and loves again,
Alike bewitched by the charm of looks,
But to his foe supposed he must complain,
And she steal love's sweet bait from fearful hooks:
Being held a foe, he may not have access
To breathe such vows as lovers use to swear;
And she as much in love, her means much less
To meet her new-beloved any where:
But passion lends them power, time means, to meet,
Tempering extremities with extreme sweet.
[*Exit.*

4. match'd] F, match Q.

Chorus] There being no division of Acts or Scenes in the early texts, editors may place the Chorus at end of Act I., or, as here, by way of prologue to Act II. As it refers more to the future than the past, I follow the Cambridge editors in placing it here. Some critics doubt that it is by Shakespeare.

2. gapes] Rushton (*Shakespeare's Testamentary Language*, p. 29) quotes examples from Swinburn's *Briefe Treatise of Testaments*, 1590: "such as do *gape* for greater bequests," and "to *gape* and crie upon the testator."

3. fair] Frequent in Shakespeare for a beautiful person, and also in the sense of beauty; I think the former is the meaning here. As to the repeated *for* in this line, compare *All's Well*, I. ii. 29: "But *on* us both did haggish age steal *on*."

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SCENE I.—*Verona. A lane by the wall of Capulet's orchard.*

Enter ROMEO.

Rom. Can I go forward when my heart is here?
Turn back, dull earth, and find thy centre out.
[*He climbs the wall, and leaps down within it.*

Enter BENVOLIO *and* MERCUTIO.

Ben. Romeo! my cousin Romeo! Romeo!
Mer. He is wise;
And, on my life, hath stol'n him home to bed.
Ben. He ran this way, and leap'd this orchard wall:
Call, good Mercutio.
Mer. Nay, I 'll conjure too.—
Romeo! humours! madman! passion! lover!
Appear thou in the likeness of a sigh:
Speak but one rhyme and I am satisfied;
Cry but "Ay me!" pronounce but "love" and
"dove";

A lane . . .] Camb. editors. 2. He climbs . . .] Steevens. 3. *Romeo! Romeo!*] Q, F; *Romeo* Q 1. 6. *Nay . . . too*] given to Mercutio Q 1, Qq 4, 5; continued to Benvolio Q, Q 3, Ff. 7. *Romeo*] Qq 4, 5; Mer. *Romeo* Q, Q 3, Ff; *passion! lover!*] *passion lover* Q (commas in F). 10. *Cry*] Q, *Cry me* F; *pronounce*] Q 1, Qq 4, 5; *provaunt* Q; *provant* F; *dove*] Q 1; *day* Q, F; *die* Qq 4, 5.

A lane . . .] Perhaps some stage furniture representing a wall was introduced, which, as Daniel suggests, may have been withdrawn, when Mercutio and Benvolio depart.

2. *earth*] body. So *Sonnets*, cxlvi., "Poor soul, the centre of my sinful earth." Ff 2–4 read *my centre*.

6. *conjure*] Accented on first syllable as here in *Midsummer-Night's Dream*, III. ii. 158.

7.] Singer (ed. 2) reads *Humour's-madman! Passion-lover*; Daniel *humorous madman! passionate lover!*

10. *Ay me*] as in Spenser, *Virgil's Gnat*, 353, "*Ay me*, that thankes so much should faile of meed." Corrupted in F 2 to *ayme*. Theobald and others *Ah me!*

10. *pronounce*] F 2 alters the *provant* of F to *couply*, whence

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Speak to my gossip Venus one fair word,
One nickname for her purblind son and heir,
Young Adam Cupid, he that shot so trim
When King Cophetua loved the beggar-maid.—
He heareth not, he stirreth not, he moveth not;
The ape is dead, and I must conjure him.—
I conjure thee by Rosaline's bright eyes,
By her high forehead, and her scarlet lip,
By her fine foot, straight leg, and quivering thigh,

12. *heir*] Q 1, Qq 4, 5; *her* Q, F. 13. *Adam Cupid*] Steevens (Upton conj.); *Abraham: Cupid* Q 1, Qq 2, 3; *Abraham Cupid* Qq 4, 5 Ff; *trim*] Q 1; *true* Q, F. 16. *and*] Q, omitted F.

Rowe's *couple*, adopted by many editors.

13. *Adam Cupid*] Upton's conjecture Adam (easily misread *Abram*) is generally accepted, the allusion being to the great archer, Adam Bell, famous in ballad poetry. Compare *Much Ado*, I. i. 260: "shoot at me; and he ~~that hits~~ me let him be clapped on the shoulder, and called *Adam*." The *Abraham* of Q 1, Qq, Ff may be right. If the source of the Cophetua ballad were found, which may lurk in some old book on Africa, a bowman named Abraham might be discovered. An Ethiopian king (448–470) was so named. If "young Abraham" is named after the patriarch, the nickname must mean "father of many nations" (Genesis xvii. 5), not wholly inappropriate to Cupid. Knight supposed that *cheat* was meant, the allusion being to the Abraham-men of Elizabethan days—vagabonds, bare-armed and bare-legged, pretending madness. In S. Rowlands' *Martin Mark-all* (about 1609), he gives *Abram* as a slang word meaning *mad*. In *Street Robberies consider'd* (about 1700) *Abram* is given as a cant word for *naked*, which would suit Cupid well, but, though clearly a relic of the Abraham-men, I have found no earlier example in this sense. Again, as Theobald observed, *abraham* and *abram* are old spellings of auburn (*e.g. Coriolanus*, II. iii. 21, F text); many examples might be cited. Italian poets name Cupid "Il biondo Dio," and W. Thomas, *Principal Rules of the Italian Grammer*, 1567, explains *biondo*, as "the *aberne* (auburn) colour, that is betwene white and yelow." White reads "auburn" here. Finally, the nickname may be an allusion to some forgotten Elizabethan contemporary, whose name (such, for example, as S[ir] *Abra*[*ham*] *Bower*man, who wrote verses in the British Museum copy of Nash's *Jack Wilton*) or whose fame in archery invited a jest.

13. *trim*] The *trim* of Q 1 preserves a word of the ballad "King Cophetua and the Beggar Maid," given in Percy's *Reliques*: "The blinded boy that shoots so *trim*." In *Love's Labour's Lost*, I. ii. 117, the ballad is spoken of as written "some three ages since."

15. *stirreth*] Q 3 (alone) reads *striveth*.

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And the demesnes that there adjacent lie,
That in thy likeness thou appear to us!

Ben. An if he hear thee, thou wilt anger him.

Mer. This cannot anger him: 'twould anger him
To raise a spirit in his mistress' circle
Of some strange nature, letting it there stand
Till she had laid it, and conjured it down;
That were some spite: my invocation
Is fair and honest, and in his mistress' name
I conjure only but to raise up him.

Ben. Come, he hath hid himself among these trees,
To be consorted with the humorous night:
Blind is his love and best befits the dark.

Mer. If love be blind, love cannot hit the mark.
Now will he sit under a medlar-tree,
And wish his mistress were that kind of fruit
As maids call medlars when they laugh alone.
O, Romeo, that she were, O, that she were
An open et cetera, thou a poperin pear!
Romeo, good night: I 'll to my truckle-bed;
This field-bed is too cold for me to sleep:

22. *An*] Theobald; *And* Q, F. 25. *there*] Q, omitted F. 28. *and in*] F, *in* Q. 30. *these*] Q, F; *those* Q 1. 38. *open et cetera, thou*] Q 1, Malone; *open, or thou* Q, F.

31. *humorous*] humid. Chapman and Drayton are cited by Steevens as so describing night.

36. *medlars*] See Halliwell's *Dict. of Archaic . . Words*, p. 589, for the suppressed name.

38. *et cetera*] Used, as here (a substitute for a suppressed unbecoming word), in Cotgrave, under *Bergamasque*. Ovid frequently uses *cetera* in an euphemistic way. See *Pilgrimage to Parnassus* (ed. Macray), opening lines of Act IV. (p. 13).

38. *poperin*] Named from Poperingue, a town two leagues distant from Ypres; chosen here for the sake of a quibble. See Cyril Tourneur, *The Atheist's Tragedie* (ed. Collins, vol. i. pp. 97–99), for conceits on medlars and the poperin pear-tree.

39. *truckle-bed*] a small bed made to run under a larger.

40. *field-bed*] a camp-bed, or a bed upon the ground, here used with a play on *field*. In Brooke's *Romeus and Juliet* (1562) the Nurse plays on

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Come, shall we go?

Ben. Go, then; for 'tis in vain
To seek him here that means not to be found.

[*Exeunt.*

SCENE II.—*The Same. Capulet's Orchard.*

ROMEO *advances.*

Rom. He jests at scars that never felt a wound.—

[*Juliet appears above at a window.*

But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun!—
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou her maid art far more fair than she:
Be not her maid, since she is envious;
Her vestal livery is but sick and green,
And none but fools do wear it; cast it off.—
It is my lady; O, it is my love!

Capulet's Orchard] Globe. 8. *sick*] Q, F; *pale* Q 1.

the sense camp-bed: line 897, "Loe here a fielde (she shewd a *fieldbed* ready dight), etc." This is an example earlier than any recorded in *New Eng. Dict.* Certain coarse words are called "field-bed words" by Massinger, *Old Law*, IV. ii. (meaning speech of the camp?).

Scene II.

Romeo advances] I indicate by these words that Romeo has not left the stage. He overhears Mercutio's words, and his opening line rhymes with Benvolio's last. Grant White argues that Scene i. is in the orchard, and he here continues the scene.

1. *He jests*] Referring to Mercutio.

6. *her maid*] A votary of the virgin Diana.

8. *sick and green*] Collier pleads for his "old corrector's" *white and green* on the ground that these were the colours of the fool's livery under Henry VIII. Probably the word *green-sickness* suggested the epithets. See III. v. 156.

10. *It is*] Grant White supposes that at this point Juliet steps out upon the balcony; previously only the light from her window was visible.

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O, that she knew she were!—
She speaks, yet she says nothing: what of that?
Her eye discourses; I will answer it.—
I am too bold, 'tis not to me she speaks:
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars
As daylight doth a lamp; her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.—
See, how she leans her cheek upon her hand!
O, that I were a glove upon that hand,
That I might touch that cheek!

Jul. Ay me!

Rom. She speaks:
O, speak again, bright angel! for thou art
As glorious to this night, being o'er my head,
As is a winged messenger of heaven
Unto the white-upturned wondering eyes
Of mortals, that fall back to gaze on him
When he bestrides the lazy-pacing clouds
And sails upon the bosom of the air.

Jul. O Romeo, Romeo! wherefore art thou Romeo?

16. *do*] F, *to* Q. 20. *eyes*] Q 1; *eye* Q, F. 23. *how*] Q, F; *now* Q 1, Daniel. 25. *touch*] Q, F; *kisse*, Q 1. 31. *lazy-pacing*] Q 1 (hyphen Pope); *lazie puffing* Q, F; *lazy passing* Collier (MS.).

21. *region*] strictly a division of the sky; see note on *Hamlet*, II. ii. 518 (ed. Dowden).
27. *night*] Theobald, followed by several editors, reads *sight*, as agreeing better with line 29.
29. *white-upturned*] The hyphen is Theobald's.

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Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I 'll no longer be a Capulet.

Rom. [*Aside.*] Shall I hear more, or shall I speak at this?

Jul. 'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What 's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!—
What 's in a name? that which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title.—Romeo, doff thy name,
And for thy name, which is no part of thee,
Take all myself.

Rom. I take thee at thy word:
Call me but love, and I 'll be new baptized;
Henceforth I never will be Romeo.

Jul. What man art thou, that, thus bescreen'd in night,
So stumblest on my counsel?

41, 42. *Nor arm . . . name*] Malone; Q 1 has 41, omits 42; The rest *Nor arme nor face, ô be some other name Belonging to a man.* 44. *name*] Q 1; *word* Q, F. 47. *title.—Romeo*] *tytle, Romeo* Q, *title Romeo,* F; *doff*] Q, F; *part* Q 1. 48. *thy*] Q, F; *that* Q 1.

39. *Thou . . . Montague*] Dyce has followed Malone's unhappy punctuation, "Thou art thyself though, not." The meaning is obviously: What 's in a name? If you refuse the name *Montague*, you remain yourself.

46. *owes*] possesses, as in *Lear*, 1. i. 205.

47. *doff*] Daniel pleads for Q 1 *part*, as characteristically playing with the word *part* of next line. He compares Sonnet cxiii.: "Doth *part* his function and is *partly* blind."

49. *I . . . word*] Ought we not to pause after *thee*, making *I take thee* a response to *Take all myself?*

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Rom. By a name
I know not how to tell thee who I am:
My name, dear saint, is hateful to myself,
Because it is an enemy to thee:
Had I it written, I would tear the word.
Jul. My ears have yet not drunk a hundred words
Of thy tongue's uttering, yet I know the sound:
Art thou not Romeo, and a Montague?
Rom. Neither, fair maid, if either thee dislike.
Jul. How cam'st thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.
Rom. With love's light wings did I o'er-perch these walls,
For stony limits cannot hold love out,
And what love can do that dares love attempt;
Therefore thy kinsmen are no stop to me.
Jul. If they do see thee, they will murder thee.
Rom. Alack, there lies more peril in thine eye
Than twenty of their swords: look thou but sweet,
And I am proof against their enmity.

58. *yet not*] Q, F; *not yet* Q 1. 59. *thy . . . uttering*] Q, F; *that . . . utterance* Q 1, Malone. 61. *maid . . . dislike*] Q, F; *saint . . . displease* Q 1. 69. *stop*] Q, F; *let* Q 1.

55. *saint*] recalling their recent meeting, I. v. 102. H. Coleridge compares Drayton, *England's Heroicall Epistles, Henry to Rosamund*:
"If't be my name that doth thee so offend,
No more myself shall be my own name's friend."

59. *uttering*] Malone compares *Edward III.* (1596), II. i. 2: "His ear to drink her sweet tongue's utterance."

61. *dislike*] displease, as in *Othello*, II. iii. 49.

62. *wherefore*] accented as here in *Midsummer Night's Dream*, III. ii. 272 (Rolfe). See Walker, *Shakespeare's Versification*, p. 111.

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Jul. I would not for the world they saw thee here.
Rom. I have night's cloak to hide me from their eyes;
And but thou love me, let them find me here:
My life were better ended by their hate,
Than death prorogued, wanting of thy love.
Jul. By whose direction found'st thou out this place?
Rom. By love, that first did prompt me to inquire;
He lent me counsel, and I lent him eyes.
I am no pilot; yet, wert thou as far
As that vast shore wash'd with the farthest sea,
I would adventure for such merchandise.
Jul. Thou know'st the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak to-night.
Fain would I dwell on form, fain, fain deny
What I have spoke: but farewell compliment!
Dost thou love me? I know thou wilt say "Ay,"
And I will take thy word; yet, if thou swear'st,
Thou mayst prove false; at lovers' perjuries,

75. *eyes*] Q, F; *sight* Q 1. 80. *that*] Q, F; *who* Q 1. 83. *vast shore wash'd*] Qq 4, 5; *vast shore washeth* Q; *vast-shore-washet* F; *farthest*] Q, F; *furthest* Q 1. 84. *would*] Q 1; *should* Q, F. 89. *compliment*] Pope; *complement* Q, F; *complements* Q 1, F 2. 90. *love me? I*] Q; *Love? I* F; *Love? O I* Ff 2, 3.

78. *prorogued*] delayed, as in IV. i. 48.

80. *By lqve*] Keightley reads *By Love's.*

83. *vast*] Walker (*Crit. Exam. of Shakespeare's Text*, ii. 39) has an article which attempts to show that Shakespeare uses the word like Lat. *vastus, empty, waste.*

84. *adventure*] There is a special propriety in the word when referring to a commercial enterprise across the sea. The society of Merchant *Adventurers* was so named by Henry VII.

85. *mask*] like *saint*, line 55, perhaps a reverberation from the recent feast and dance.

88. *dwell on form*] adhere to conventional manners.

89. *compliment*] outward forms, punctilio, as in *Much Ado*, IV. i. 322.

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They say, Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully;
Or if thou think'st I am too quickly won,
I 'll frown and be perverse and say thee nay,
So thou wilt woo; but else, not for the world.
In truth, fair Montague, I am too fond;
And therefore thou mayst think my haviour light:
But trust me, gentleman, I 'll prove more true
Than those that have more cunning to be strange.
I should have been more strange, I must confess,
But that thou overheard'st, ere I was ware,
My true love's passion: therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discovered.

Rom. Lady, by yonder blessed moon I swear,
That tips with silver all these fruit-tree tops—

Jul. O, swear not by the moon, the inconstant moon,
That monthly changes in her circled orb,

93. *laughs*] Q, *laught* F. 95. *thou think'st*] Q, F; *thou think* Q 1. 99. *haviour*] Q 1, F 2; *behaviour* Q, F. 101. *more cunning*] Q 1; *coying* Q, F; *more coying* Qq 4, 5. 104. *true love's*] *true loves* Q 1, F; *truelove* Q. 107. *blessed*] Q 1, Q; omitted F; *swear*] Q 1; *vow* Q, F. 108. *tops*—] Rowe; *tops.* Q, F. 110. *circled*] F, *circle* Q.

93. *Jove laughs*] Douce: This Shakespeare found in Ovid's *Art of Love*—perhaps in Marlowe's translation, B. i.: "For Jove himself sits in the azure skies, *And laughs below at lovers' perjuries.*" Greene has it also in his *Metamorphosis.*

100. *gentleman*] Rushton, *Shakespeare's Euphuism*, p. 56, illustrates from Lyly this mode of address, and cites parallels for parts of this speech.

101. *strange*] reserved, as in III. ii. 15.

106. *Which*] refers to *yielding*; *discovered*, revealed.

107. *swear*] Walker: "F omits *blessed* and has *vow* for *swear*. Can this have originated in the Profanation Act?"

109. *moon*] Of many parallels which might be quoted that cited by Hunter from Wilson's *Rhetorique* (Amplification) may suffice: "as . . . in speaking of *inconstancy* to shew the moon which keepeth no certain course."

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Lest that thy love prove likewise variable.

Rom. What shall I swear by?

Jul. Do not swear at all;
Or, if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I 'll believe thee.

Rom. If my heart's dear love—

Jul. Well, do not swear. Although I joy in thee,
I have no joy of this contract to-night;
It is too rash, too unadvised, too sudden,
Too like the lightning, which doth cease to be
Ere one can say "It lightens." Sweet, good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flower when next we meet.
Good night, good night! as sweet repose and rest
Come to thy heart as that within my breast!

Rom. O, wilt thou leave me so unsatisfied?

Jul. What satisfaction canst thou have to-night?

Rom. The exchange of thy love's faithful vow for mine.

Jul. I gave thee mine before thou didst request it;
And yet I would it were to give again.

Rom. Wouldst thou withdraw it? for what purpose, love?

Jul. But to be frank, and give it thee again.

113. *gracious*] Q, F; *glorious* Q 1.
115. *heart's dear*] Q, F; *true heart's* Q 1; *love*—] F 2; *love.* Q, F.
116. *thee,*] Q 5, Ff 2–4; *thee:* Q, F.
120. *say "It lightens."*] Globe; *say, it lightens,* Q, F.

117. *contract*] Rolfe: "Accented by Shakespeare on either syllable . . . The verb always on the second."
120. "*It lightens*"] Steevens compares *Midsummer Night's Dream*, I. i. 145–148, and cites a parallel from Drayton, *The Miracle of Moses.*
124. *as that*] Delius explains: "as to *that heart* within my breast."
131. *frank*] bountiful, as in *Sonnets*, iv. 4.

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And yet I wish but for the thing I have:
My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.
[*Nurse calls within.*
I hear some noise within; dear love, adieu!—
Anon, good nurse!—Sweet Montague, be true.
Stay but a little, I will come again. [*Exit.*

Rom. O blessed blessed night! I am afeard,
Being in night, all this is but a dream,
Too flattering-sweet to be substantial.

Re-enter JULIET, *above.*

Jul. Three words, dear Romeo, and good night indeed.
If that thy bent of love be honourable,
Thy purpose marriage, send me word to-morrow,
By one that I 'll procure to come to thee,
Where and what time thou wilt perform the rite,
And all my fortunes at thy foot I 'll lay,
And follow thee my lord throughout the world.

Nurse. [*Within.*] Madam!

Jul. I come, anon.—But if thou mean'st not well,
I do beseech thee—

Nurse. [*Within.*] Madam!

Jul. By and by, I come:—

138. Exit] Rowe; omitted Q, F. 141. *flattering-sweet*] hyphen Theobald. 141. Re-enter . . .] Rowe; omitted Q, F; Enter F 2. 146. *rite*] F 3; *right* Q, F; *rights* Q 4; *rites* Q 5. 148. *lord*] Q 1, F; *L.* Q; *Love* Qq 4, 5. 149, 151. Nurse [Within] Capell, omitted Q (*Madam* in margin), Within: F.

132. *And yet*] The meaning is given in lines 134, 135.
143] *honourable*] The suggestion of this speech is from Brooke's poem.
151. *By and by*] immediately. *New*

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To cease thy suit, and leave me to my grief:
To-morrow will I send.

Rom. So thrive my soul,—

Jul. A thousand times good night! [*Exit.*

Rom. A thousand times the worse, to want thy light.

Love goes toward love, as school-boys from their books,
But love from love, toward school with heavy looks.
[*Retiring slowly.*

Re-enter JULIET, *above.*

Jul. Hist! Romeo, hist!—O, for a falconer's voice,
To lure this tassel-gentle back again!
Bondage is hoarse, and may not speak aloud;
Else would I tear the cave where Echo lies,

152. *suit*] Qq 4, 5; *strife* Q, F. 153. *soul,*—] Theobald; *soule.* Q, F. 154. Exit] F, omitted Q. 155. *light*] Q, F; *sight* Qq 4, 5. 157. *toward*] Q, *towards* F. 159. *tassel-gentle*] Hanmer; *Tassel gentle* Q, F. 160. *speak*] Q, F; *crie* Q 1.

Eng. Dict. quotes Cogan, *Haven of Health:* "Ill seeds . . . shew not themselves *by and by*, but yet in processe of time they bud forth."

152. *suit*] The reading *suit* is confirmed by the occurrence of "to cease your suit" in the corresponding passage of Brooke's poem.

157. *toward school*] Rolfe compares *As You Like It*, II. vii. 145—Jaques' "whining schoolboy."

159. *lure this tassel-gentle*] Madden, *Diary of Master William Silence*, p. 157: "The males of the hawks principally used in falconry — the peregrine and goshawk—were called 'tiercels' or 'tercels' [corrupted to *tassels*], because (it is said) they are smaller than the females by one third; the male of the nobler species—the peregrine—being distinguished by the addition of the word 'gentle.' There was thus a subtle tribute paid by Juliet to her lover's nobility of nature." Minsheu, *Guide into the Tongues*, gives *rapel* as a synonym for *lure for a hawk*, from Fr. "*Rapeler*, i., *reappellare*, i., to repeale or call backe." In Mabbe's translation of *Gusman de Alfarache*, 1623 (quoted by Rolfe), *tassel-gentles*, used metaphorically, is explained in the margin as "Kinde Lovers." In Massinger's *The Guardian*, I. i., the tiercel gentle is named as the bird "for an evening flight."

160. *hoarse*] Daniel reads *husht*, and in line 162 for *mine* he reads *Fame* (rhyming with *name*).

161. *tear . . . cave*] Milton's ear perhaps was haunted by this passage;

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And make her airy tongue more hoarse than mine,
With repetition of my Romeo's name.

Rom. It is my soul that calls upon my name:
How silver-sweet sound lovers' tongues by night,
Like softest music to attending ears!

Jul. Romeo!

Rom. My dear?

Jul. At what o'clock to-morrow
Shall I send to thee?

Rom. By the hour of nine.

Jul. I will not fail; 'tis twenty years till then.
I have forgot why I did call thee back.

Rom. Let me stand here till thou remember it.

Jul. I shall forget, to have thee still stand there,
Remembering how I love thy company.

Rom. And I 'll still stay, to have thee still forget,
Forgetting any other home but this.

Jul. 'Tis almost morning; I would have thee gone;
And yet no further than a wanton's bird,
Who lets it hop a little from her hand,
Like a poor prisoner in his twisted gyves,
And with a silk thread plucks it back again,

162. *tongue*] Q, F; *voice* Q 1. 162, 163. *than mine, With*] Q 5; *then myne With* Q 4; *then With* Q, F. 163. *Romeo's name*] Q 1; *Romeo* Q, F. 163, 164.] Cambridge editors insert *Romeo!* (from Q 1) between these lines. 164. *soul*] Q, F; *love*, Qq 4, 5. 167. *My dear?*] Qq 4, 5 (without ?); *Madame* Q 1; *My Neece* Q, F; *My sweet*, Ff 2–4 and many editors; *At what*] Q 1; *What* Q, F. 168. *By*] Q, F; *At* Q 1 and several editors. 169. *years*] F, *yeare* Q. 172. *forget, to*] Qq 3, 4, F; *forget to* Q and several editors. 177. *further*] F, *farther* Q. 178. *Who . . . her*] Q 1; *That . . . his* Q, F. 180. *silk . . . again*] Pope; so Q 1, reading *puls* for *plucks*; Q, F have *silken* and *plucks*, and so Ff 2–4, omitting *back*.

in *Par. Lost*, B. I. 542, we have "tore hell's concave," and in *Comus*, 208, "airy tongues that syllable men's names."

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So loving-jealous of his liberty.

Rom. I would I were thy bird.

Jul. Sweet, so would I:
Yet I should kill thee with much cherishing.
Good night, good night! parting is such sweet sorrow
That I shall say good night till it be morrow. 185
[*Exit.*

Rom. Sleep dwell upon thine eyes, peace in thy breast!
Would I were sleep and peace, so sweet to rest!
Hence will I to my ghostly father's cell,
His help to crave, and my dear hap to tell. [*Exit.*

SCENE III.—*The Same. Friar Laurence's Cell.*

Enter Friar LAURENCE, *with a basket.*

Fri. The grey-eyed morn smiles on the frowning night,
Chequering the eastern clouds with streaks of light;

181. *loving-jealous*] hyphen Theobald. 185. Exit] Pope; omitted Q, F; after line 186 Ff 2–4. 188. *father's cell*] Q 1; *Friers close cell* Qq, Ff 3, 4; *Fries close cell* Ff 1, 2. 189. *dear*] Q, F; *good* Q 1.

Scene III.

Friar Laurence's Cell] Malone; A Monastery Rowe; Fields near a Convent Capell. Enter . . .] Rowe; Enter Frier alone with a basket Q, F; Enter Frier Francis Q 1.

184. *Good night*] Cambridge: "This passage was printed substantially right in Q 1. The Q 2 inserted after the first line of Romeo's speech the first four of the Friar's, repeating them in their proper place." Further corruption in Q 3; intruding lines ejected, and speeches distributed aright in Qq 4, 5; F follows Q 3; "Pope restored the true arrangement." For further details, see Camb. ed.

Scene III.

1–4. *The . . . wheels*] Attempting to remedy the confusion recorded in the last note, Ff 2–4 omit these lines here, leaving them in our Scene ii.

1. *grey-eyed*] Tourneur in *The Atheist's Tragedie*, I. iii., has: "The gray eie'd Morning makes the fairest day." *Grey* may mean what we understand by the word, or bluish grey. See a fuller note on the word as it occurs in II. iv. 47.

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And flecked darkness like a drunkard reels
From forth day's path and Titan's fiery wheels:
Now, ere the sun advance his burning eye
The day to cheer and night's dank dew to dry,
I must up-fill this osier cage of ours
With baleful weeds and precious-juiced flowers.
The earth that's nature's mother is her tomb;
What is her burying grave, that is her womb,
And from her womb children of divers kind
We sucking on her natural bosom find,
Many for many virtues excellent,
None but for some, and yet all different.
O, mickle is the powerful grace that lies
In herbs, plants, stones, and their true qualities:
For nought so vile that on the earth doth live
But to the earth some special good doth give;
Nor aught so good but, strain'd from that fair use,
Revolts from true birth, stumbling on abuse:

3. *flecked*] Q 1, *fleckeld* Q, *fleckled* F. 4. *fiery*] Q 1; *burning*, Q, F. 8. *precious-juiced*] hyphen Pope. 16. *herbs, plants*] Q 1; *Plants, hearbes* Q, F. 20. *from . . . stumbling*] Q, F; *to vice, and stumbles* Q 1.

3. *flecked*] dappled (not obsolete). The *fleckled* of F implies little streaks or spots (diminutive *fleckle*). Compare *Much Ado*, v. iii. 27.

4. *From . . . wheels*] Pope read with Q in the lines erroneously printed at the close of Scene ii., and, with Ff 2–4 here, *path-way, made by*.

5. *advance*] lift up, as (of eyelids) in *Tempest*, I. ii. 408.

7. *osier cage*] Steevens quotes Drayton's description, in *Polyolbion*, xiii., of a hermit filling his osier maund or basket with simples. Shakespeare had the suggestion for this passage from Brooke's poem; it prepares us for the friar's skill in furnishing the sleeping-potion in IV. "Osier cage *of ours*," possibly not merely for the rhyme's sake, but because the Franciscan had no personal property.

9. *her tomb*] Steevens compares Lucretius (v. 259): "Omniparens eadem rerum comnune sepulchrum," and Milton, *Par. Lost*, ii. 911: "The womb of nature and perhaps her grave." Malone adds *Pericles*, II. iii. 45, 46.

15. *mickle*] Except in *Henry V.* (Pistol speaking) this word occurs only in Shakespeare's early plays.

18. *to*] Hanmer reads *to't*, making earth the giver. Malone explains *earth* as inhabitants of the earth.

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Virtue itself turns vice, being misapplied,
And vice sometime's by action dignified.
Within the infant rind of this weak flower
Poison hath residence and medicine power:
For this, being smelt, with that part cheers each part;
Being tasted, slays all senses with the heart.
Two such opposed kings encamp them still
In man as well as herbs, grace and rude will;
And where the worser is predominant,
Full soon the canker death eats up that plant.

Enter ROMEO.

Rom. Good morrow, father.

Fri. Benedicite!
What early tongue so sweet saluteth me?
Young son, it argues a distemper'd head
So soon to bid good morrow to thy bed:
Care keeps his watch in every old man's eye,

22. *sometime's*] Capell; *sometimes* Q 1; *sometime* Q, F. 23. *weak*] Q, F; *small* Q 1 and many editors. 26. *slays*] F, *staies* Q (alone). 27. *kings*] Q, F; *foes*, Q 1. 30. Enter Romeo] Pope; after line 22 Q, F. 32. *sweet*] Q, F; *soon* Q 1.

23. *weak*] A gain on *small* Q 1, as opposed to *power*, line 24.

24. *medicine*] Warburton conjectured *medic'nal*, and Capell *medicine's*.

25. *that part*] the odorous part; or, as Malone explains, "the olfactory nerves," *with* meaning *together with*. The comma after *smelt* is in F; absent from Q, which has a comma after *part*.

26. *slays*] Mommsen accepts Q *stays*, in the sense "brings to a standstill."

27. *kings*] Rowe reads *kinds*. Malone compares *A Lover's Complaint*, 202, 203:

"Effects of terror and dear modesty,
Encamp'd in hearts, but *fighting* outwardly."

30. *canker*] the canker-worm, as in *Midsummer Night's Dream*, II. ii. 3; and *Venus and Adonis*, line 656.

34. *good morrow*] Here a parting good morrow.

35. *watch*] waking, as in *Hamlet*, II. ii. 148.

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And where care lodges, sleep will never lie;
But where unbruised youth with unstuff'd brain
Doth couch his limbs, there golden sleep doth reign:
Therefore thy earliness doth me assure
Thou art up-roused by some distemperature;
Or if not so, then here I hit it right,
Our Romeo hath not been in bed to-night.

Rom. That last is true; the sweeter rest was mine.

Fri. God pardon sin! wast thou with Rosaline?

Rom. With Rosaline, my ghostly father? no;
I have forgot that name, and that name's woe.

Fri. That's my good son: but where hast thou been, then?

Rom. I'll tell thee, ere thou ask it me again.
I have been feasting with mine enemy,
Where on a sudden one hath wounded me,
That's by me wounded: both our remedies
Within thy help and holy physic lies:
I bear no hatred, blessed man; for, lo,
My intercession likewise steads my foe.

Fri. Be plain, good son, and homely in thy drift;
Riddling confession finds but riddling shrift.

Rom. Then plainly know my heart's dear love is set
On the fair daughter of rich Capulet:
As mine on hers, so hers is set on mine;
And all combined, save what thou must combine

40. *by*] Q 1; *with* Q, F. 55. *and*] Q, *rest* F.

37. unbruised] Collier (MS.) has *unbusied*.
40. *distemperature*] disturbance of mind, or of body.
51. *both our remedies*] the remedy of us both; so "both our mothers," the mother of us both, *All's Well*, I. iii. 169.
54. *steads*] benefits, as frequently in Shakespeare.

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By holy marriage: when, and where, and how,
We met, we woo'd and made exchange of vow,
I 'll tell thee as we pass; but this I pray,
That thou consent to marry us to-day.

Fri. Holy Saint Francis, what a change is here!
Is Rosaline, whom thou didst love so dear,
So soon forsaken? young men's love then lies
Not truly in their hearts, but in their eyes.
Jesu Maria, what a deal of brine
Hath wash'd thy sallow cheeks for Rosaline!
How much salt water thrown away in waste,
To season love, that of it doth not taste!
The sun not yet thy sighs from heaven clears,
Thy old groans ring yet in mine ancient ears;
Lo, here upon thy cheek the stain doth sit
Of an old tear that is not wash'd off yet.
If e'er thou wast thyself and these woes thine,
Thou and these woes were all for Rosaline:
And art thou changed? pronounce this sentence then:
Women may fall, when there's no strength in men.

Rom. Thou chidd'st me oft for loving Rosaline.

Fri. For doting, not for loving, pupil mine.

Rom. And bad'st me bury love.

Fri. Not in a grave
To lay one in, another out to have.

66. *whom*] Q 1; *that* Q, F. 74. *ring yet*] Q 1; *yet ringing* Q, F; *yet ring* Qq 4, 5, Ff 2–4; *mine*] Q; *my* Q 1, F.

72. *season*] give a relish to. Compare *All's Well*, I. i. 55: "'Tis the best *brine* a maiden can *season* her praise in." Q 1 has "that of love doth not taste."

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Rom. I pray thee, chide not: she whom I love now
Doth grace for grace and love for love allow;
The other did not so.
Fri. O, she knew well
Thy love did read by rote that could not spell.
But come, young waverer, come, go with me,
In one respect I 'll thy assistant be;
For this alliance may so happy prove,
To turn your households' rancour to pure love.
Rom. O, let us hence; I stand on sudden haste.
Fri. Wisely and slow; they stumble that run fast.
[*Exeunt.*

SCENE IV.—*The Same. A Street.*

Enter BENVOLIO *and* MERCUTIO.

Mer. Where the devil should this Romeo be?
Came he not home to-night?
Ben. Not to his father's; I spoke with his man.
Mer. Why, that same pale hard-hearted wench, that Rosaline,
Torments him so, that he will sure run mad.

85. *chide . . . I*] Q 1; *chide me not, her I* Q, F. 88. *that*] Q, F; *and* Q 1 and many editors. 92. *households'*] Capell, *houshold's* Q, *houshould* F.

Scene IV.

1–3.] As in Steevens; prose Q, F. 1. *Where*] Q, F; *Why where* Capell (getting *Why* from Q 1). 4, 5.] verse Q 1, Q; prose F. 4. *Why*] Q, F; *Ah* Q 1 and many editors.

88. *read by rote*] repeated phrases learnt by heart, but had no intelligence of the beggarly elements of true passion.

93. *stand on*] it imports me much to be speedy (Staunton). So II. iv. 36; "who stand so much on the new form."

Scene IV.

2. *to-night*] last night, as in I. iv. 50.

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Ben. Tybalt, the kinsman to old Capulet,
Hath sent a letter to his father's house.

Mer. A challenge, on my life.

Ben. Romeo will answer it.

Mer. Any man that can write may answer a letter.

Ben. Nay, he will answer the letter's master, how he dares, being dared.

Mer. Alas, poor Romeo, he is already dead! stabbed with a white wench's black eye; shot thorough the ear with a love-song; the very pin of his heart cleft with the blind bow-boy's butt-shaft; and is he a man to encounter Tybalt?

Ben. Why, what is Tybalt?

Mer. More than prince of cats, I can tell you. O,

6, 7.] verse Q 1; prose Q, F. 6. *to*] Q, F; *of* Q 1. 15. *shot*] Q 1; *run* Q, F and several editors; *thorough*] Q 1; *through* Q, F. 19, 20. *Why . . . O*] Capell from Q 1; Q, F omit *I can tell you.* 20. *prince*] Q, F; *the prince* Q 1.

12. *answer*] The same play on *answer* (by letter or word) and *answer*, encounter in person, occurs in *Hamlet* (see note on v. ii. 173, ed. Dowden).

13. *dared*] challenged. So Lyly, *Euphues* (ed. Arber), 316: "An Englishman . . . [cannot] suffer . . . to be *dared* by any."

14, 15.] Daniel conjectures *dead-stabbed*, and argues for *run* Q, F, instead of *shot*.

15. *white wench's*] *White* may mean only pale-complexioned; but the word was commonly used as a term of endearment or favour; so "white boy" of a favourite son; we have even "his white villaine." See Nares' *Glossary*.

16. *pin*] Malone: "The clout or white mark at which the arrows [in archery] are directed was fastened by a black *pin* placed in the center." See *Love's Labour's Lost*, IV. i. 138. So Middleton, *No Wit, No Help like a Woman's*, II. i. 27: "And I 'll cleave the black *pin* in the midst o' the white."

17. *butt-shaft*] an unbarbed arrow used for shooting at butts. "The marks to shoot at," says G. Markham (*Country Contentments*, p. 108, ed. 1616), "are three, Buts, Pricks, and Rovers." The Butt is a level mark, and therefore would have an arrow with a very broad feather. So *Love's Lab. Lost*, I. ii. 181: "Cupid's butt-shaft is too hard for Hercules' club."

20. *prince of cats*] Tybert is the cat's name in *Reynard the Fox*. Steevens quotes Dekker, *Satiromastix*, "Tybert, the long-tailed prince of cats," and Nash, *Have with You to Saffron Walden*: "not Tibalt prince of cats."

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he is the courageous captain of compliments. He fights as you sing prick-song, keeps time, distance, and proportion; rests me his minim rest, one, two, and the third in your bosom; the very butcher of a silk button, a duellist, a duellist; a gentleman of the very first house, of the first and second cause. Ah, the immortal passado! the punto reverso! the hay!

Ben. The what?

Mer. The pox of such antic, lisping, affecting

21. *he is*] Q 1; *he's* Q, F. 23, 24. *rests . . . rest*] Q 1, Malone; *he rests, his minum rests* Q; *he rests his minum*, F.

21. *captain of compliments*] Johnson: "master of the laws of ceremony." Compare *Love's Labour's Lost*, I. i. 169:

"A man of *complements*, whom right and wrong
Have chose as umpire of their mutiny."

22. *prick-song*] divisions or descant upon a Plain-song or Ground, . . . written, or pricked down, in contradistinction to those performed extemporaneously (Grove, *Dict. of Music*). Ascham, *Toxophilus* (ed. Arber, p. 41): "I wysshe . . . that the laudable custome of Englande to teache chyldren their plainesonge and priksong, were not so decayed."

22, 23. *time, distance, and proportion*] Steevens compares Jonson, *Every Man in his Humour*, I. iv. (Bobadil teaching Matthew to fence): "note your *distance*, keep your due *proportion* of *time*."

25. *button*] Steevens quotes *The Returne from Parnassus* (p. 86, ed. Macray): "Strikes his poinado at a buttons breadth." Staunton quotes Silver, *Paradoxes of Defence*, 1599: "Signior Rocca . . . thou that takest upon thee to hit anie Englishman with a thrust upon anie button." So Massinger, *Unnatural Combat*, II. ii.: "He can teach Our modern duellists how to cleave a button."

26. *first house*] may mean *best family*; or, in a heraldic sense, the sons of the original ancestors as distinguished from the issue of those sons (forming "the second house"). In Fletcher's *Woman's Prize*, IV. i., "a gentleman of the first house" may mean an upstart. See also Dyce's note on Fletcher's *Women Pleased*, I. iii. (vol. vii. p. 16), where the expression occurs.

27. *first and second cause*] Compare *Love's Labour's Lost*, I. ii. 184, and *As You Like It*, V. iv. 52–69, for the methodised causes of quarrel. It is doubtful whether Vincentio Saviola's "Of honor and honorable Quarrels" in his *Practice of the Rapier and Dagger* is alluded to in *As You Like It*.

28. *passado*] Explained by Saviola as a step forward or aside in fencing; see *Love's Labour's Lost*, I. ii. 185.

28. *punto reverso*] a back-handed stroke; Saviola: "You may give him a *punta* either dritta or *riversa*."

28. *hay*] a home-thrust, Ital. *hai*, thou hast (it). Compare Lat. *habet*, exclaimed when a gladiator was wounded. (*New Eng. Dict.*)

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fantasticoes, these new tuners of accents! "By Jesu, a very good blade! a very tall man! a very good whore!" Why, is not this a lamentable thing, grandsire, that we should be thus afflicted with these strange flies, these fashion-mongers, these *pardonnez-mois*, who stand so much on the new form that they cannot sit at ease on the old bench? O, their *bons*, their *bons*!

Enter ROMEO.

Ben. Here comes Romeo, here comes Romeo.

Mer. Without his roe, like a dried herring. O flesh,

31. *fantasticoes*] Q 1; *phantacies* Q, F; *accents*] Q 1; *accent* Q, F. 32. *By*] Q 1, Q; omitted F. 36. pardonnez-mois] Collier, from Theobald; pardonmees Q 1; pardons mees Q; pardona-mees Qq 4, 5; pardon-mee's F. 38, 39. bons . . . bons] Theobald (printing bon's); bones . . . bones Q, F, and several editors. 40. *Here . . . Romeo*] only once in Q 1.

31. *fantasticoes*] Steevens quotes Dekker, *Old Fortunatus*: "I have . . . seen *fantasticoes*, conversed with humourists."

32. *tall*] sturdy, lusty, valiant, as frequently in Shakespeare.

34. *grandsire*] The staid Benvolio addressed as if he belonged to an elder generation.

35. *flies*] Compare the description of Osric as a "water-fly," *Hamlet*, v. ii. 84, and "gilded butterflies," courtiers in *Lear*, v. iii. 13.

36. pardonnez-mois] The reading of Qq 4, 5 supports the form adopted by Cambridge editors, *perdona-mi's*. But Frenchified gallants seem to be the object of mockery. In *Westward Hoe* (Pearson's Dekker, ii. p. 355), we have the form *pardona moy*.

36, 38. *stand . . . bench*] who insist so much on the new mode of manners, or of clothes, possibly the large breeches, which made sitting difficult — with a quibble on the meaning of *form* = seat or bench,— that they cannot sit at ease, etc.

38, 39. bons] Malone confirms Theobald's emendation of *bones* (with, however, a play on that word), by a passage from Greene's *Tu quoque*, from which we learn that *bon jour* was the common salutation of those who affected to appear fine gentlemen: "No, I want the *bon jour* . . . which yonder gentleman has." Possibly, as Capell says, there is an allusion to "the French disease."

41. *roe*] Seymour has the grotesque notion that Romeo without his roe is *meo*, or *O, me*! a lover's sigh. Rolfe thinks *roe* may mean mistress (from the female deer). Why has not an "ingenious gentleman" said that *roe* stands for *Ro*-saline? "A herring without a roe" is the crowning comparison of Menelaus with contemptible creatures put into Thersites' mouth, *Troilus and Cressida*, v. i. 68.

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flesh, how art thou fishified! Now is he for the numbers that Petrarch flowed in: Laura to his lady was but a kitchen-wench; marry, she had a better love to be-rhyme her; Dido, a dowdy; Cleopatra, a gipsy; Helen and Hero, hildings and harlots; Thisbe, a grey eye or so, but not to the purpose.—Signior Romeo, *bon jour*! there's a French salutation to your French slop. You gave us the counterfeit fairly last night.

Rom. Good morrow to you both. What counterfeit did I give you?

Mer. The slip, sir, the slip; can you not conceive?

44. *was but*] Q 1; *was* Q, F.

46. *dowdy*] slattern. Rich, *Farewell to Military Profession* (1581): "If plaine or homely, we say she is a doudie or a slut."

46. *gipsy*] because Egyptian, and dark of hue. This passage is jestingly alluded to in *The Returne from Parnassus*, III. i. (p. 57, ed. Macray).

47. *hildings*] worthless persons; used by Shakespeare of both men and women. See III. v. 168.

47, 48. *grey eye*] In *Two Gent. of Verona*, IV. iv. 197, we have (Chaucer's comparison) eyes, "grey as glass"; in *Sir Eglamour* line 861: "eyen grey as crystalle stone"; in *The Returne from Parnassus*, I. i. (p. 31, ed. Macray), of silver money: "my purse wants these grey silver eyes that stand idelye in the face of a citizen's daughter." It is certain, however, that *grey* in Elizabethan literature (and I think in a few passages of Shakespeare) means sometimes *bluish*. Cotgrave has "*Bluard*, gray, skie coloured, blewish." *Cæsius* is explained by Cooper, *Thesaurus* (1573): "Gray, skie colour with speckes of gray, blunket" (*i.e.* greyish blue); *Glaucus*, says Cooper, "is commonly taken for blewe or gray like the skie with speckes as *Cæsius* is, but I thinke it rather reddie," etc. Unless we understand *grey* as bluish, Shakespeare nowhere speaks of blue eyes in our meaning. He praises blue-veined eyelids. "Blue eyes" with him means having a bluish circle round the eyes.

48. *but not*] Hanmer (after Warburton) reads *but now*.

50. *French slop*] large, loose trousers, as in *Much Ado*, III. ii. 36.

54. *slip*] a piece of false money (with a play on the word). Greene, in *Thieves falling out*, has: "certain *slips*, which are counterfeit pieces of money." So *Troilus and Cressida*, II. iii. 27: "If I could have remembered a gilt *counterfeit*, thou wouldst not have *slipped* out of my contemplation."

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Rom. Pardon, good Mercutio, my business was great; and in such a case as mine a man may strain courtesy.

Mer. That 's as much as to say, such a case as yours constrains a man to bow in the hams.

Rom. Meaning, to court'sy.

Mer. Thou hast most kindly hit it.

Rom. A most courteous exposition.

Mer. Nay, I am the very pink of courtesy.

Rom. Pink for flower.

Mer. Right.

Rom. Why, then is my pump well flowered.

Mer. Well said; follow me this jest now till thou hast worn out thy pump, that when the single sole of it is worn, the jest may remain, after the wearing, solely singular.

Rom. O single-soled jest, solely singular for the singleness!

56. *good*] Q, omitted F. 68. *Well said*] Q 1, *Sure wit* Q, *Sure wit*, F. 71. *solely singular* Q 1, Q; *sole-singular* F.

57, 58. *strain courtesy*] So Chapman, *Alphonsus*, v. ii.: "Here 's straining courtesy at a bitter feast."

60. *hams*] So in *The Merry Devil of Edmonton* (Hazlitt's Dodsley, x. 221): "do I bend in the hams?" (spoken of in a way which illustrates this passage).

62. *kindly*] naturally, hence pertinently, appropriately.

64. *pink*] So Beaumont and Fletcher, *The Pilgrim*, I. ii.: "this is the prettiest pilgrim, The pink of pilgrims."

67. *flowered*] because Romeo's pumps were *pinked*, *i.e.* punched in holes with figures. Compare *Taming of the Shrew*, IV. i. 136: "And Gabriel's *pumps* were all *unpink'd* i' the heel."

72. *single-soled*] mean, contemptible. *Single* is used alone (in quibbling) for *simple*, *silly*, as in *Coriolanus*, II. i. 40; *soled* is perhaps used with a quibble on *soul*. Holinshed, *Ireland*, p. 23: "a *meane* tower might serve such *single-soale* kings as were at those days in Ireland" (Malone). Steevens quotes from Dekker's *Wonderful Yeare:* "a *single-sold* fidler"; Cotgrave defines "Gentilhomme de bas relief," a thred-bare, or single soled gentleman. Our slang "one-horse" corresponds in meaning. *Singleness* in line 73 means simplicity or silliness.

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Mer. Come between us, good Benvolio; my wits faint.

Rom. Switch and spurs, switch and spurs; or I'll cry a match.

Mer. Nay, if our wits run the wild-goose chase, I am done; for thou hast more of the wild-goose in one of thy wits than, I am sure, I have in my whole five. Was I with you there for the goose?

Rom. Thou wast never with me for any thing when thou wast not there for the goose.

Mer. I will bite thee by the ear for that jest.

Rom. Nay, good goose, bite not.

Mer. Thy wit is a very bitter sweeting; it is a most sharp sauce.

Rom. And is it not well served in to a sweet goose?

74, 75. *wits faint*] Q 5; *wits faints* Q, F; *wit faints* Ff 2–4; *wits fail* Q 1. 76. *Switch . . . switch*] Pope; *Swits . . . swits* Q, F. 78. *our wits*] Q, F; *thy wits* Q 1. 79. *I am*] Q, F; *I have* Q 1. 83. *Thou wast*] Q, F; *Thou wert* Q 1. 87. *bitter sweeting*] Q, *Bitter-sweeting* F. 89. *well*] F, *then well* Q; *in to*] Q 1, Q; *into* F.

76. *Switch and spurs*] So Dekker, *Honest Whore*, Part II. (Pearson's Dekker, ii. p. 96): "Oh, we shall ride switch and spurre."

77. *match*] wager. Capell reads *for I cry a match.*

78. *wild-goose chase*] Holt White describes this as a race of two horses; the rider who takes the lead may choose what ground he pleases; the other must follow, unless he can in turn take the lead. Burton, *Anatomy of Melancholy* (p. 266, ed. 1632), names this among "the disports of great men."

81. *with you*] Was I even with you, with respect to the goose? As perhaps in *Taming of the Shrew*, IV. i. 170: "What, do you grumble? I'll *be with you* straight."

85. *bite thee by the ear*] *i.e.* as a sign of fondness (as one horse does another). Jonson, *Alchemist*, II. iii.: "Slave, I could bite thine ear." So the French *Mordre l'oreille à*, explained by Cotgrave "as much as *flatter ou caresser mignonnement*, wherein the biting of th' eare is, with some, an usuall Action."

86. *bite not*] Ray, *Proverbs* (p. 56, ed. 1768), gives, as a "joculatory proverb," "Good goose do not bite."

87. *bitter sweeting*] The name of an apple; the usual form of the word is *bitter-sweet.* Huloet, *Abecedarium*, 1552: "Apple called a bytter swete, *amarimellum.*"

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Mer. O, here 's a wit of cheveril, that stretches from an inch narrow to an ell broad!

Rom. I stretch it out for that word "broad"; which added to the goose, proves thee far and wide a broad goose.

Mer. Why, is not this better now than groaning for love? now art thou sociable, now art thou Romeo; now art thou what thou art, by art as well as by nature: for this drivelling love is like a great natural, that runs lolling up and down to hide his bauble in a hole.

Ben. Stop there, stop there.

Mer. Thou desirest me to stop in my tale against the hair.

Ben. Thou wouldst else have made thy tale large.

Mer. O, thou art deceived; I would have made it short; for I was come to the whole depth of my tale, and meant indeed to occupy the argument no longer.

94. *a broad*] Q 1, Q; *abroad* F.

106. *for*] Q 1, Q; *or* F.

90. *cheveril*] kid leather (Fr. *cuir de chevreuil*); so *Twelfth Night*, III. i. 13: "A sentence is but a cheveril glove to a good wit."

94. *a broad goose*] *Broad* may mean *plain*, *obvious*; used of words it often means *gross*, *indecent*; it also means *unrestrained*. Other forms of spelling were *broode* and *brood*. Hence there is probably a play on *brood goose*, which we find in Fletcher, *Humorous Lieutenant*, II. i.: "To make us cuckolds, They have no more burden than a brood-goose." Collier and Delius, retaining F *abroad*, read "far and wide abroad—goose," which may be right.

99. *natural*] fool, idiot, as in *As You Like It*, I. ii. 52, 57.

100. *bauble*] The fool's short stick, ornamented with a fool's head, doll, or puppet; an inflated skin or bladder, for belabouring those who offended him, was often attached (Douce and Dyce).

102, 103. *against the hair*] as we say, against the grain. See *Merry Wives*, II. iii. 41, and "merry against the hair," *Troilus and Cressida*, I. ii. 28.

104. *large*] licentious; "large jests," *Much Ado*, II. iii. 206.

107. *occupy*] with a quibble on the meaning alluded to in *2 Henry IV.* II. iv. 161.

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Rom. Here 's goodly gear!

Enter Nurse and PETER.

Mer. A sail, a sail!

Ben. Two, two; a shirt and a smock.

Nurse. Peter!

Peter. Anon?

Nurse. My fan, Peter.

Mer. Good Peter, to hide her face; for her fan's the fairer of the two.

Nurse. God ye good morrow, gentlemen.

Mer. God ye good den, fair gentlewoman.

Nurse. Is it good den?

Mer. 'Tis no less, I tell you; for the bawdy hand of the dial is now upon the prick of noon.

Nurse. Out upon you! what a man are you!

Rom. One, gentlewoman, that God hath made for himself to mar.

109. Enter . . .] Enter Nurse and her man Q, F (after *longer*, 108). 110. *A sail, a sail*] Q, F (but continued to Romeo); *A sail, a sail, a sail.* Q 1 (given to Mercutio). 111. Ben.] Q 1; Mer. Q, F. 112–115. *Peter! . . . Peter*] Q, F; *Peter, pree thee give me my fan.* Mer. *Pree thee doo good Peter,* Q 1. 113. *Anon?*] Theobald; *Anon.* Q, F. 115. *face;*] F 3, *face,* Q, *face?* F. 116. *fairer . . . two*] Q 1, *fairer face.* Q, *fairer face?* F. 120. *you*] F, *yee* Q. 123, 124. *for himself*] Q 1; *himself* Q, F.

109. *gear*] *Gear* is used for *talk*, and, in a depreciatory sense, rubbishy talk; also for *stuff*, and, in a depreciatory sense, rubbish. It is also used for apparel, attire. Probably Romeo refers to the preceding talk, not to the habiliments of the approaching nurse.

111. Ben.] Benvolio, slow to kindle, is caught into the fire of fun; see line 138. But some editors accept the arrangement of speeches in Q, F.

114. *fan*] Compare *Love's Labour's Lost*, IV. i. 147: "To see him walk before a lady and to bear her fan!" Farmer quotes *The Serving Man's Comfort*, 1598: "The mistress must have one to carry her cloake and hood, another her *fanne*."

117. *God ye*] short for God give ye; on *good den*, see I. ii. 57.

121. *prick of noon*] point or mark of noon; so "noontide prick," *3 Henry VI.* I. iv. 34, and *Lucrece*, line 781.

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Nurse. By my troth, it is well said; "for himself to mar," quoth a'? Gentlemen, can any of you tell me where I may find the young Romeo?

Rom. I can tell you; but young Romeo will be older when you have found him than he was when you sought him: I am the youngest of that name, for fault of a worse.

Nurse. You say well.

Mer. Yea, is the worst well? very well took, i' faith; wisely, wisely.

Nurse. If you be he, sir, I desire some confidence with you.

Ben. She will indite him to some supper.

Mer. A bawd, a bawd, a bawd! So ho!

Rom. What hast thou found?

Mer. No hare, sir; unless a hare, sir, in a lenten pie, that is something stale and hoar ere it be spent.— [*Sings.*

125. *well said*] Q 1, Q; *said* F. 126. *Gentlemen*] Q, F (some copies F *Gentleman*). 134. *well?*] Q 5; *well*, Q, F. 138. *indite*] Q, F (*endite*); *invite* Q 1, Ff 2–4. 143. Sings] Q 1 has "He walkes by them, and sings."

136. *confidence*] The same jest of blundering on *confidence* for *conference* appears in *Merry Wives*, I. iv. 172 (Mrs. Quickly), and in *Much Ado*, III. v. 3 (Dogberry). Q 1 here reads *conference*.

138. *indite*] Benvolio follows suit and transforms *invite* to *indite*. Q 1 reads *invite*, and omits *some* before *supper*.

139. *So ho!*] "'As soon as he espieth her [the hare], he must cry *So how*.' Thus writes the author of the *Noble Arte* [*of Venerie*] . . . And so when Mercutio cried *So ho!*, Romeo . . . asks, 'What hast thou found?'" Madden, *Diary of Master William Silence*, p. 173.

141. *hare*] The word seems to have been used for courtesan. See the use of "hare-pie" in Rowley, *A Match at Midnight*. (Hazlitt's Dodsley, xiii. p. 88.)

142. *hoar*] mouldy. *New Eng. Dict.* quotes Sylvester's *Du Bartas*: "The long journey we have gone, hath . . . turn'd our victuals hoar." Malone supposes the quibbling verses that follow to be part of an old song.

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An old hare hoar,
And an old hare hoar,
Is very good meat in Lent:
But a hare that is hoar,
Is too much for a score,
When it hoars ere it be spent.—

Romeo, will you come to your father's? we 'll to dinner thither.

Rom. I will follow you.

Mer. Farewell, ancient lady; farewell, [*singing*] "*lady, lady, lady.*"

[*Exeunt Mercutio and Benvolio.*

Nurse. Marry, farewell!—I pray you, sir, what saucy merchant was this, that was so full of his ropery?

Rom. A gentleman, nurse, that loves to hear himself talk, and will speak more in a minute than he will stand to in a month.

153. singing] Dyce (Farmer conj.). 155. *Marry, farewell!*] Q 1; omitted Q, F.

154. "lady . . . lady"] from the ballad of Susanna, quoted in *Twelfth Night*, II. iii. 85. Perhaps part of the mockery lies in bringing the Nurse into relation with the "woman fair and virtuous, Lady, lady" of the ballad. See "a goodly lady, O lady, lady" in *The Rare Triumphs of Love and Fortune* (1589), Hazlitt's Dodsley's *Old Plays*, vi. p. 198.

156. *saucy merchant*] impudent fellow.; *merchant* is used like *chap*, a shortened form of chapman. Steevens quotes Churchyard's *Chance*, 1580: "What sausie merchaunt speaketh now, saied Venus." So Udall, *Diotrephes* (1588), p. 11, ed. Arber.

157. *ropery*] rascality; altered to *roguery* in F 4. The same change was made in Beaumont and Fletcher, *The Chances*, III. i., where the first folio reads: "You 'll leave this ropery When you come to my years." Steevens quotes *The Three Ladies of London*, 1584: "Thou art very pleasant and full of thy roperye." Q 1 has *roperipe*, which, as an adjective, meant ripe for hanging, lewd, ungracious, and so appears in Minsheu's and Rider's Dictionaries. Compare *rope-tricks* in *Taming of the Shrew*, I. ii. 112.

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Nurse. An a' speak anything against me, I 'll take him down, an a' were lustier than he is, and twenty such Jacks; and if I cannot, I 'll find those that shall. Scurvy knave! I am none of his flirt-gills; I am none of his skains-mates. —[*To Peter.*] And thou must stand by too, and suffer every knave to use me at his pleasure?

Peter. I saw no man use you at his pleasure; if I had, my weapon should quickly have been out, I warrant you. I dare draw as soon as another man, if I see occasion in a good quarrel, and the law on my side.

Nurse. Now, afore God, I am so vexed, that every

161, 162. *An*] Pope; *And* Q, F. 165. *flirt-gills*] Q 1, Q$_2$ F; *gil-flurts* Qq 4, 5; *skains-mates*] hyphened first in F 4. 166. To Peter] Q 1 has "She turnes to Peter her man." 171. *out, I warrant you.*] Rowe, *out: I warrant you* Q, *out, I warrant you*, F.

163. *Jacks*] Often in Shakespeare and other writers used contemptuously for *fellow*, as in *Merchant of Venice*, III. iv. 77.

165. *flirt-gills*] Another form is *gill-flirt*; a woman of light or loose behaviour; also *flirt-gillian* (*Gill* and *Gillian* for *Juliana*). *Gill* was commonly used for wench, as in "Every Jack must have his Gill." Beaumont and Fletcher, *Knight of the Burning Pestle*, IV. i.: "You heard him take me up like a *flirt Gill*, and sing baudy songs upon me."

165. *skains-mates*] Not explained with certainty. Malone supposed it to mean cut-throat companions, from skain or skene (a word well known to Elizabethan writers), a knife. To get the sex, that seems the more suitable, Kinnear conjectures, "I am *for* none of his skains-mates." Douce supposes that *sempstresses* is meant, from "skein" of thread. This seems to me not improbable, for sempsters (fem.) had an ill repute; so *Westward Hoe* (Pearson's Dekker, ii. p. 291), "as stale as . . . an Exchange sempster"; and compare the opening of the *The Roaring Girl*, where Mary Fitzallard, disguised as a sempster, is addressed as "emblem of fragility," and is assumed to have immoral designs. M. Mason suggests a blunder for *kinsmates* (kins-mates, Professor Littledale suggests, = mates of his kind; see Skeat's *Chaucer*, Glossary, *Noskinnes*). Walker, "scurvy mates." Staunton says that a Kentishman told him that *skain* was formerly a familiar term in parts of Kent for scape-grace.

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part about me quivers. Scurvy knave!—Pray you, sir, a word; and as I told you, my young lady bade me inquire you out; what she bade me say I will keep to myself; but first let me tell ye, if ye should lead her into a fool's paradise, as they say, it were a very gross kind of behaviour, as they say: for the gentlewoman is young, and therefore, if you should deal double with her, truly it were an ill thing to be offered to any gentlewoman, and very weak dealing.

Rom. Nurse, commend me to thy lady and mistress. I protest unto thee—

Nurse. Good heart, and, i' faith, I will tell her as much. Lord, Lord, she will be a joyful woman.

Rom. What wilt thou tell her, nurse? thou dost not mark me.

Nurse. I will tell her, sir, that you do protest; which, as I take it, is a gentlemanlike offer.

178. *bade . . . bade*] Q 1; *bid . . . bid* Q, F. 180. *into*] Q 1; *in* Q, F. 188. *I . . . thee*] Q, F; *Tell her I protest* Q 1, Daniel; *thee*—] F 2; *thee.* Q, F. 193. *me.*] Q 5; *me?* Q, F.

180. *fool's paradise*] Not uncommon. So Rich, *Farewell to Military Profession* (1581), "By praising of our beautie, you [men] think to bring us into a fooles paradise."

186. *weak dealing*] Collier (MS.) has *wicked*, which perhaps the Nurse meant. Schmidt explains *weak* as stupid. In the following passage it may mean *shifty*: "The forehead sharp-pointing . . . declareth that man to be vayn or a liar, unstable, *weak* in all his doings." Cocles, *Epitome of Art of Phisiognomie*, Englished by T. Hyll (?1613). Possibly the word was chosen for sake of the incongruity of what is *double* being thereby weak. Fleay suggests *wicke*, used by Chaucer and still provincially for *wicked*.

188. *I protest*] Daniel pleads for Q 1, reading "Tell her I protest—" as responded to by the Nurse's "I will tell her."

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Rom. Bid her devise
Some means to come to shrift this afternoon;
And there she shall at Friar Laurence' cell
Be shrived and married. Here is for thy pains.
Nurse. No, truly, sir; not a penny.
Rom. Go to; I say you shall.
Nurse. This afternoon, sir? well, she shall be there.
Rom. And stay, good nurse; behind the abbey-wall
Within this hour my man shall be with thee,
And bring thee cords made like a tackled stair;
Which to the high top-gallant of my joy
Must be my convoy in the secret night.
Farewell; be trusty, and I 'll quit thy pains;
Farewell; commend me to thy mistress.
Nurse. Now God in heaven bless thee! Hark you, sir.
Rom. What say'st thou, my dear nurse?
Nurse. Is your man secret? Did you ne'er hear say,
Two may keep counsel, putting one away?

197, 198. *Bid . . . afternoon*] Delius; two lines ending *shrift* and *afternoon* Capell; one line Q, F; prose Qq 4, 5. 199. *Laurence'*] Pope; *Lawrence* Q, F. 204. *stay*] Q, *stay thou* F; *nurse; . . . wall*] Grant White; *nurse . . . wall*, Q, F; *nurse, . . . wall:* Pope and many editors. 209. *quit*] Q, *quite* F. 213, 214. *Is . . . away?*] verse Rowe; prose Q, F.

197. *Bid*] Hudson very ingeniously emends:

"Bid her devise some means to
come to shrift
This afternoon at Friar Laurence'
cell;
And there she shall be shrived and
married. Here
Is for thy pains."

204. *nurse;*] The pointing is G. White's; Romeo cannot wish to delay the Nurse on her return to Juliet. See Scene v. 76, 77.

206. *stair*] series of steps, as in *Paradise Lost*, iii. 540.

207. *high top-gallant*] Steevens quotes Markham, *English Arcadia*, 1607: "the high top-gallant of his valour." Top-gallant masts, small masts fixed to the heads of the main and fore top-masts.

210. *mistress*] frequently a trisyllable. See Walker, *Shakespeare's Versification*, p. 47.

214. *Two . . . away*] So *Titus Andronicus*, IV. ii. 144: "Two may

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Rom. I warrant thee my man's as true as steel.
Nurse. Well, sir; my mistress is the sweetest lady —Lord, Lord! when 'twas a little prating thing—O, there's a nobleman in town, one Paris, that would fain lay knife aboard; but she, good soul, had as lieve see a toad, a very toad, as see him. I anger her sometimes, and tell her that Paris is the properer man; but, I'll warrant you, when I say so, she looks as pale as any clout in the versal world. Doth not rosemary and Romeo begin both with a letter?
Rom. Ay, nurse; what of that? both with an R.
Nurse. Ah, mocker! that's the dog's name; R is for the— No; I know it begins with some

215. *I warrant*] Ff 2–4; *Warrant* Q, F; *man's*] Q (*mans*), *man* F. 216–236] verse Capell. 228. *Ah,*] Rowe; *A* Q, F; *dog's name;*] F, *dog, name* Q. 228, 229. *R is for the— No;*] Ritson conj., Delius; *R is for the no,* Q, F; *R is for thee? No;* Theobald (Warburton); *R is for the dog. No;* Steevens, 1778 (Tyrwhitt conj.), and many editors.

keep counsel when the third's away." Lyly has it in *Euphues* cited by Rushton, *Shakespeare's Euphuism*, p. 62.

216. *Well, sir*] Capell prints the rest of the scene as verse; the opening lines fall easily into verse, but difficulties appear as one proceeds.

217, 218. *Lord . . . thing*] Follows Brooke's poem:

"A prety babe (quod she) it was when it was yong,
Lord how it could full pretely have prated with it tong."

219. *lay knife aboard*] So Barry, *Ram Alley*, 1611: "The truth is, I have laid my knife aboard, The widow, sir, is wedded," Hazlitt's Dodsley, x. 372, and compare the same, p. 282, for use of *aboard*. See Grosart's *Nashe*, v. p. 253, for another example.

222. *properer*] handsomer, frequent in Shakespeare.

224. *pale . . . clout*] a common phrase; so Tottel, *Miscellany* (ed. Arber, p. 233), "As pale as any clout," and Bunyan, *Pilgrim's Progress*, "At this Littlefaith looked as white as a clout," *i.e.* piece of cloth.

224. *versal*] vulgarism for universal.

225. *rosemary*] The flower for remembrance, used both at weddings and funerals. See note on *Hamlet*, IV. v. 174 (ed. Dowden). Compare IV. v. 79.

228. *dog's name*] Ben Jonson, in his *English Grammer*, says: "R is the dog's letter, and hirreth in the sound."

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other letter — and she hath the prettiest sententious of it, of you and rosemary, that it would do you good to hear it.

Rom. Commend me to thy lady. [*Exit Romeo.*

Nurse. Ay, a thousand times. Peter!

Peter. Anon?

Nurse. Before, and apace. [*Exeunt.*

SCENE V.—*The Same. Capulet's Orchard.*

Enter JULIET.

Jul. The clock struck nine when I did send the nurse;
In half an hour she promised to return.

233. Exit Romeo] Rowe; omitted Q, F; before *Peter* line 234 Dyce. 234. *times. Peter!*] Hanmer, *times Peter* Q, *times. Peter?* F. 235. *Anon?*] Theobald; *Anon.* Q, F. 236. *Before, and apace*] Q, F (without comma); *Peter take my fanne, and goe before* Q 1, Steevens; *Peter take my fan, and go before, and apace* Cambridge.

Scene v.

Capulet's Orchard] Globe, Capulet's house Rowe, Capulet's garden Capell.

So Barclay names R in his *Ship of Fools*. The word *ar* serves for the name of the letter (see *New Eng. Dict.*) and as a verb for *to growl*; so Nash, *Summer's Last Will*, 1600: "They *arre* and bark at night against the moon." There is classical authority; that of Persius, and an allusion by Lucilius. A pleasant illustration appears in Baret's *Alvearie*, where through the loop of the large capital R, introducing the words beginning with that letter, a standing dog peers out; this design is peculiar to the letter R; the letter, says Baret jocularly, is so necessary, "no man hath any colour to *barke* against it. . . . Persius calleth R literam caninam." Milton, according to Aubrey, pronounced *r* very hard—on which Dryden remarked, "*litera canina*, the dog-letter, a certain sign of a satirical wit." Masson's *Life of Milton*, vi. 679.

228, 229. *R is for the— No;*] This conjecture of Ritson is happy; but Theobald's reading "R is for thee? No" may be right. While Romeo, however, addresses the Nurse as *thou*, and the Nurse so addresses Peter, she addresses Romeo as *you*.

231. *sententious*] I think the Nurse means *sentences* in the sense of adages or maxims, as in *Merchant of Venice*, I. ii. 11: "Good *sentences* and well pronounced." Possibly we should read *sententions*.

236. *Before, and apace*] The "take my fan" of Q 1 may have been an actor's repetition of the joke of line 114, and irresistible to an actor; but Q, F are content to let the Nurse make her exit in all haste, without now thinking of her dignity.

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Perchance she cannot meet him: that's not so.
O, she is lame! love's heralds should be thoughts,
Which ten times faster glide than the sun's beams
Driving back shadows over louring hills:
Therefore do nimble-pinioned doves draw Love,
And therefore hath the wind-swift Cupid wings.
Now is the sun upon the highmost hill
Of this day's journey, and from nine till twelve
Is three long hours, yet she is not come.
Had she affections, and warm youthful blood,
She 'd be as swift in motion as a ball;
My words would bandy her to my sweet love,
And his to me:
But old folks, many feign as they were dead;
Unwieldy, slow, heavy and pale as lead.—

Enter Nurse, with PETER.

O God, she comes!—O honey nurse, what news?

4. *heralds*] Q 1, Q; *Herauld* F. 5. *glide*] F 4; *glides* Q, F. 6. *louring*] Q, F (*lowring*); *lowering* Furness. 7. *nimble-pinioned*] hyphen Pope. 11. *Is three*] Qq 3–5, *Is there* Q, *I three* F, *Ay three* Rowe. 13. *She'd*] F 2; *She would* Q, F. 16. *feign*] *fain* Q, *faine* F.

4. *love's heralds*] So in Chester's *Love's Martyr*, 1601 (ed. Grosart, p. 151):

"My inward *Muse* can sing of nought but Love,
Thoughts are his heralds."

After line 4 Q 1 adds two lines, resembling Act v. i. 64, 65:

"And runne more swift, than hastie powder fierd,
Doth hurrie from the fearfull Cannons mouth."

6. *back*] Collier (MS.) reads *black*.

7. *Love*] *love* Q, F, but Venus is meant, as described in *Venus and Adonis*, 1190, and *Tempest*, IV. i. 94.

9. *highmost*] topmost, as in *Sonnets*, vii. 9.

14. *bandy*] Nares: Originally a term at tennis; from *bander*, Fr.

16. *many feign*] Johnson reads *marry, feign*; Grant White, *marry, fare*; Keightley, *marry, seem*; Dyce conjectured *move yfaith*, i.e. *move i' faith*. In Q "And his to me" forms part of the line continued to "dead," and is preceded by the italic letter *M*. Cambridge editors think lines 16, 17 probably an interpolation. Collier (MS.) reads: "As his to me: but old folks seem as dead," and substitutes *dull* for *pale*.

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Hast thou met with him? Send thy man away.

Nurse. Peter, stay at the gate. [*Exit Peter.*

Jul. Now, good sweet nurse,—O Lord, why look'st thou sad?
Though news be sad, yet tell them merrily;
If good, thou sham'st the music of sweet news
By playing it to me with so sour a face.

Nurse. I am aweary; give me leave awhile:
Fie, how my bones ache! What a jaunt have I had!

Jul. I would thou hadst my bones, and I thy news.
Nay, come, I pray thee, speak; good, good nurse, speak.

Nurse. Jesu, what haste? can you not stay awhile?
Do you not see that I am out of breath?

Jul. How art thou out of breath, when thou hast breath
To say to me that thou art out of breath?
The excuse that thou dost make in this delay
Is longer than the tale thou dost excuse.
Is thy news good, or bad? answer to that;
Say either, and I 'll stay the circumstance;
Let me be satisfied, is 't good or bad?

Nurse. Well, you have made a simple choice; you know not how to choose a man. Romeo! no,

20. Exit Peter] Theobald; omitted Q, F. 25. *give me leave*] Q, F; *let me rest* Q 1. 26. *jaunt*] Q 1, Q 4, F; *iaunce* Q; *had*] F, omitted Q. 38–47.] verse Capell.

22. *them*] Rolfe: "Shakespeare makes *news* both singular and plural"; for the latter, compare *Much Ado*, I. ii. 4–6.

26. *jaunt*] The variant *jaunce* appears in Q again in line 54. Compare *Richard II.* v. v. 94. Q 1 reads: "Lord how my bones ake. Oh where 's my men? Give me some aqua vitæ."

36. *circumstance*] I 'll wait for details; compare v. iii. 180.

38. *simple*] silly, as often in Skakespeare.

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not he; though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body, though they be not to be talked on, yet they are past compare. He is not the flower of courtesy, but, I'll warrant him, as gentle as a lamb. Go thy ways, wench; serve God. What, have you dined at home?

Jul. No, no: but all this did I know before. What says he of our marriage? what of that?

Nurse. Lord, how my head aches! what a head have I!
It beats as it would fall in twenty pieces.
My back o' t' other side,—O, my back, my back!
Beshrew your heart for sending me about,
To catch my death with jaunting up and down.

Jul. I' faith, I am sorry that thou art not well.
Sweet, sweet, sweet nurse, tell me, what says my love?

Nurse. Your love says, like an honest gentleman, and a courteous, and a kind, and a handsome, and, I warrant, a virtuous,—Where is your mother?

Jul. Where is my mother! why, she is within;

41. *leg*] Q, *legs* F. 42. *a body*] Q, F; *a baudie* Q 1; *body* Qq 4, 5; *a bawdy* Ff 2–4. 45. *gentle as a*] Q, *gentle a* F. 48. *this*] Q, *this this*, F. 52. *O*] F, *a* Q. 54. *jaunting*] Q 4, F; *iaunsing* Q. 55. *not well*] Q, *so well* F, *so ill* F 2. 57–60, *Your . . . mother?*] prose Cambridge editors (S. Walker conject.); three lines ending *gentleman . . . handsome . . . mother?* Q, F. 61, 62.] as arranged by Rowe.

52. *o' t' other side*] The Nurse has clapped her hand to her forehead, and now places it on her back. Collier and others read, "My back! o' t' other side.—"

57–60] Capell, printing as verse, ends the second at *warrant*; Steevens at *handsome, and.*

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Where should she be? How oddly thou repliest!
"Your love says, like an honest gentleman,
Where is your mother?"

Nurse. O, God's lady dear!
Are you so hot? marry, come up, I trow;
Is this the poultice for my aching bones?
Henceforward do your messages yourself.

Jul. Here's such a coil!—come, what says Romeo?

Nurse. Have you got leave to go to shrift to-day?

Jul. I have.

Nurse. Then hie you hence to Friar Laurence' cell;
There stays a husband to make you a wife:
Now comes the wanton blood up in your cheeks,
They'll be in scarlet straight at any news.
Hie you to church; I must another way,
To fetch a ladder, by the which your love
Must climb a bird's nest soon when it is dark;
I am the drudge, and toil in your delight;
But you shall bear the burden soon at night.
Go; I'll to dinner; hie you to the cell.

Jul. Hie to high fortune!—Honest nurse, farewell.

[*Exeunt.*

64. *your mother*] Q, F; *my mother* Ff 2–4.

68. *coil*] turmoil, fuss, as often in Shakespeare. In place of this line Q 1 has:

"Nay stay sweet Nurse, I doo intreate thee now,
What sayes my Love, my Lord, my *Romeo*?"

74. *They'll . . . news*] Hanmer reads: "They'll be in scarlet straitway at my news"; S. Walker conjectures: "They . . . straight at my next news"; Keightley reads: "They will be straight in scarlet at my news." Perhaps the words mean only It is their way to redden at any surprise.

80, 81.] Instead of these lines Q 1 has:—

"Doth this newes please you now?
Iul. How doth her latter words revive my hart,
Thankes gentle Nurse, dispatch thy busines,
And Ile not faile to meete my Romeo."

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SCENE VI.—*The Same. Friar Laurence's cell.*

Enter Friar LAURENCE *and* ROMEO.

Fri. So smile the heavens upon this holy act,
That after-hours with sorrow chide us not!
Rom. Amen, amen! but come what sorrow can,
It cannot countervail the exchange of joy
That one short minute gives me in her sight.
Do thou but close our hands with holy words,
Then love-devouring death do what he dare,
It is enough I may but call her mine.
Fri. These violent delights have violent ends,
And in their triumph die, like fire and powder,
Which as they kiss consume: the sweetest honey
Is loathsome in his own deliciousness
And in the taste confounds the appetite:
Therefore love moderately; long love doth so;
Too swift arrives as tardy as too slow.

Enter JULIET.

Here comes the lady: O, so light a foot

Friar Laurence's cell] Capell. 2. *after-hours*] hyphen Pope. 8. *enough I*] Q, *inough*. *I* F.

Enter . . .] For the corresponding scene in Q 1, see p. 183.

9. *These violent . . .*] Malone compares *Lucrece*, line 894: "Thy violent vanities can never last"; Rolfe adds *Hamlet*, II. i. 102, 103.

12. *his*] its.

13. *confounds*] destroys, ruins; the most frequent meaning of *confound* with Shakespeare.

16. *so light . . .* The corresponding lines in Q 1 are:

"So light of foote nere hurts the troden flower:
Of love and joy, see see the soveraigne power."

Critics have preferred this earlier reading, not considering the dramatic propriety of the later text. The moralising Friar thinks of the hardness and sharpness of the path of life.

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Will ne'er wear out the everlasting flint.
A lover may bestride the gossamer
That idles in the wanton summer air,
And yet not fall; so light is vanity.

Jul. Good even to my ghostly confessor.

Fri. Romeo shall thank thee, daughter, for us both.

Jul. As much to him, else is his thanks too much.

Rom. Ah, Juliet, if the measure of thy joy
Be heap'd like mine, and that thy skill be more
To blazon it, then sweeten with thy breath
This neighbour air, and let rich music's tongue
Unfold the imagined happiness that both
Receive in either by this dear encounter.

Jul. Conceit, more rich in matter than in words,
Brags of his substance, not of ornament:
They are but beggars that can count their worth;
But my true love is grown to such excess
I cannot sum up sum of half my wealth.

18, 19. *gossamer . . . idles*] F 4; *gossamours, . . . ydeles* Q, F. 23. *is*] Q, *in* F. 24. Rom.] Q, Fri. F. 27. *music's*] F, *musicke* Q. 33. *such*] Q, *such such* F. 34. *sum up sum of half my*] Q; *summe up some of halfe my* Qq 4, 5, F.

18. *gossamer*] floating thread or threads of spider's silk (*goose-summer*, possibly from its downy appearance; but see *New Eng. Dict.* for objections). Malone and others read "gossamers That idle."

21. *confessor*] accented as here (on *con*) by Shakespeare; the variation of accent in *Henry VIII.* has been taken as one of the indications of double authorship. In Q 1 Juliet's first word is *Romeo*. He responds:

"My *Iuliet* welcome. As doo waking eyes
(Cloasd in Nights mysts) attend the frolicke Day,
So *Romeo* hath expected *Iuliet*,
And thou art come.
Jul. I am (if I be Day)
Come to my Sunne: shine foorth, and make me faire."

30. *Conceit . . .*] Such imagination as is more rich, etc. For *conceit* compare IV. iii. 37.

32. *worth*] wealth, as in *Twelfth Night*, III. iii. 17. For the idea compare *Ant. and Cleop.* I. i. 15: "There's beggary in the love that can be reckon'd."

34. *sum . . . wealth*] No emendation is required; Capell's has, however, found favour with editors—"sum up half my sum of wealth."

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Fri. Come, come with me, and we will make short work;
For, by your leaves, you shall not stay alone
Till holy church incorporate two in one. [*Exeunt.*

ACT III

SCENE I.—*Verona. A public Place.*

Enter MERCUTIO, BENVOLIO, *Page, and Servants.*

Ben. I pray thee, good Mercutio, let's retire:
The day is hot, the Capulets abroad,
And, if we meet, we shall not scape a brawl;
For now, these hot days, is the mad blood stirring.

Mer. Thou art like one of those fellows that when he enters the confines of a tavern claps me his sword upon the table and says, "God send me no need of thee!" and by the operation of the second cup draws it on the drawer, when indeed there is no need.

Ben. Am I like such a fellow?

Mer. Come, come, thou art as hot a Jack in thy

A public Place] Capell. Enter . . .] Capell; Enter Mercutio, Benvolio, and men Q, F. 2. *Capulets*] F, *Capels* Q, *Capels are* Q 1. 3, 4.] verse Rowe; prose Q, F. 5. *those*] Q 1; *these* Q, F. 9. *it*] Q 1; *him* Q, F.

3. *And, if*] Walker conjectured and Delius reads *An if.*

6, 7. *Claps me his sword*] A brawler's proceeding; so, describing a swaggerer, *How a Man may choose a good Wife from a bad*, Hazlitt's Dodsley's *Old Plays*, ix. p. 36: "He that can clap his sword upon the board, He's a brave man."

9. *it*] The *him* (ethical dative) of Q, F is preferred by many editors.

12. *Jack*] See II. iv. 163.

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mood as any in Italy, and as soon moved to be moody, and as soon moody to be moved.

Ben. And what to?

Mer. Nay, an there were two such, we should have none shortly, for one would kill the other. Thou! why, thou wilt quarrel with a man that hath a hair more or a hair less in his beard than thou hast. Thou wilt quarrel with a man for cracking nuts, having no other reason but because thou hast hazel eyes; what eye, but such an eye, would spy out such a quarrel? Thy head is as full of quarrels as an egg is full of meat, and yet thy head hath been beaten as addle as an egg for quarrelling. Thou hast quarrelled with a man for coughing in the street, because he hath wakened thy dog that hath lain asleep in the sun. Didst thou not fall out with a tailor for wearing his new doublet before Easter? with another, for tying his new shoes with old riband? and yet thou wilt tutor me from quarrelling!

Ben. An I were so apt to quarrel as thou art, any man should buy the fee-simple of my life for an hour and a quarter.

15. *to*] Pope; *too* Q, F. 16. *an*] Pope; *and* Q, F. 34. *An*] Capell; *And* Q, F.

14. *moody*] angry; "in thy *mood*," in thy ill humour (compare *Two Gent. of Verona*, IV. i. 51); "moody to be moved" means "angry to be aroused."

15. *What to?*] moved to what? Q, F have *too*, which Staunton retains, explaining *what too?* as what else? what more?

24, 25. *as an egg . . .*] So *Gammer Gurton's Needle*: "An egg is not so full of meat as she is full of lies," Hazlitt's Dodsley's *Old Plays*, iii. p. 240.

33. *from quarrelling*] Q 5 has *for quarrelling*, which some editors follow.

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Mer. The fee-simple! O simple!

Enter TYBALT *and Others.*

Ben. By my head, here come the Capulets.

Mer. By my heel, I care not.

Tyb. Follow me close, for I will speak to them.— Gentlemen, good den; a word with one of you.

Mer. And but one word with one of us? couple it with something; make it a word and a blow.

Tyb. You shall find me apt enough to that, sir, an you will give me occasion.

Mer. Could you not take some occasion without giving?

Tyb. Mercutio, thou consort'st with Romeo,—

Mer. Consort! what, dost thou make us minstrels? an thou make minstrels of us, look to hear nothing but discords: here's my fiddlestick; here's that shall make you dance. 'Zounds, consort!

37. Enter . . .] Hanmer; Enter Tybalt, Petruchio, and others Q, F; transferred by many editors to follow line 38, by others to follow line 39. 38. *come*] F 2, Q 5; *comes* Q, F; *comes a Capolet* Q 1. 42. *us?*] F, *us*, Q. 44 and 50. *an*] Capell; *and* Q, F. 48. *Romeo,*—] Capell; *Romeo.* Q, F. 52. *'Zounds*] Q, *Come* F.

37. Enter . . .] The Petruchio of the stage-direction Q, F is probably the "young Petruchio" named by the Nurse to Juliet, I. v. 134.

41. *good den*] See I. ii. 57.

48. *consort'st*] "It is probable that the different senses of *consort* had two or even three different origins . . . But . . . the senses appear to have been considered as belonging to one word, and to have mutually influenced each other" (*New Eng. Dict.*). Thus Mercutio's play on the meanings *to keep company* and *to combine in musical harmony* falls in with what had actually happened in the history of the word.

49. *minstrels*] The word had associations not always of honour: "If any fencer, bearward, *minstrel* . . . tinker, pedlar, . . . have wandered abroad," he is declared a rogue, vagabond, and sturdy beggar. Lambard's *Eirenarcha*, ed. 1607, p. 436. In *Much Ado*, v. i. 129, Claudio plays on drawing (the sword) as we bid the minstrels draw (*i.e.* the bow).

52. *'Zounds*] The F *come* was substituted in accordance with the statute against profanity.

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Ben. We talk here in the public haunt of men:
Either withdraw unto some private place,
Or reason coldly of your grievances,
Or else depart; here all eyes gaze on us.
Mer. Men's eyes were made to look, and let them gaze;
I will not budge for no man's pleasure, I.

Enter ROMEO.

Tyb. Well, peace be with you, sir; here comes my man.
Mer. But I 'll be hang'd, sir, if he wear your livery:
Marry, go before to field, he 'll be your follower;
Your worship in that sense may call him "man."
Tyb. Romeo, the love I bear thee can afford
No better term than this,—thou art a villain.
Rom. Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting: villain am I none;
Therefore farewell; I see thou know'st me not.
Tyb. Boy, this shall not excuse the injuries
That thou hast done me; therefore turn and draw.
Rom. I do protest I never injured thee,
But love thee better than thou canst devise,

58. Enter Romeo] after 59 Dyce and others; after 62 Staunton. 63. *love*] Q, F; *hate* Q 1. 67. *villain . . . . none*] omitted Ff 2–4. 71. *injured*] F, *injuried* Q. 72. *love*] Q 1, Q; *lov'd* F.

55. *Or reason*] Capell, followed by several editors, reads *And reason*; but the peace-loving and cool Benvolio proposes three courses of action. Shakespeare uses *reason* both for *debate* and *speak*.

56. *depart*] may mean *part, separate*, as in *3 Henry VI.* II. vi. 43, and in the *Nut-Brown Maid*: "we departe not so sone."

63. *love*] Several editors prefer the unironical *hate* of Q 1, and it is true that Tybalt is not given to irony.

66. *excuse*] Perhaps, accept an excuse from, and remit or dispense with the rage I feel, as appertaining to such a greeting. Perhaps, however, the rage is Tybalt's which Romeo's love excuses. Collier (MS.) has *exceed*.

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Till thou shalt know the reason of my love:
And so, good Capulet, which name I tender
As dearly as mine own, be satisfied.

Mer. O calm, dishonourable, vile submission!
Alla stoccata carries it away. [*Draws.*
Tybalt, you rat-catcher, will you walk?

Tyb. What wouldst thou have with me?

Mer. Good king of cats, nothing but one of your nine lives, that I mean to make bold withal, and, as you shall use me hereafter, dry-beat the rest of the eight. Will you pluck your sword out of his pilcher by the ears? make haste, lest mine be about your ears ere it be out.

Tyb. I am for you. [*Drawing.*

Rom. Gentle Mercutio, put thy rapier up.

Mer. Come, sir, your passado. [*They fight.*

73. *my*] F, *mine* Q. 77. Alla stoccata] Knight; Alla stucatho Q, F; A la stoccata Capell and others; Draws] Capell. 87. Drawing] Rowe. 89. They fight] Capell.

77. stoccata] defined by Florio "a thrust, a stoccado, a foyne."

77. *carries it away*] carries the day, as in *Hamlet*, II. ii. 377: "Do the boys carry it away?" Lettsom conjectures "carry it away!" Clarke thinks *Alla stoccata* is a jocose title for Tybalt.

78. *rat-catcher*] because king of cats. See note II. iv. 20.

81. *nine lives*] For another Elizabethan reference to a cat's nine lives, see Middleton, *Blurt, Master Constable*, IV. ii.

82. *dry-beat*] A blow that does not draw blood is a *dry* blow, but often used vaguely for *hard*. *New Eng. Dict.* (*dry* adj. 12) quotes Palsgrave, *Lesclarcissement*, etc., 1530, "Blo, blewe and grene coloured, as ones bodie is after a dry stroke." So Holland, *Plutarch's Morals* (1603), 1281: "His body . . . is drie beaten, brused and broken." See IV. v. 122.

84. *pilcher*] no other example known as used here for scabbard; probably the same as *pilch*, a leather coat or cloak, and hence applied to a scabbard. Steevens quotes examples of "leather pilch" from Nash, *Pierce Pennilesse*, and Dekker, *Satiromastix*. Staunton conjectures *pilch, sir*. Singer (ed. 2) reads *pitcher*, but without justification. See Gifford's note on *pilcher* in Jonson, *Poetaster*, III. i.

89. *passado*] See note II. iv. 28.

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Rom. Draw, Benvolio; beat down their weapons.
Gentlemen, for shame, forbear this outrage!
Tybalt, Mercutio, the prince expressly hath
Forbid this bandying in Verona streets.
Hold, Tybalt! good Mercutio!
[*Exeunt Tybalt and his Partisans.*

Mer. I am hurt,
A plague o' both your houses! I am sped.
Is he gone, and hath nothing?

Ben. What, art thou hurt?

Mer. Ay, ay, a scratch, a scratch; marry, 'tis enough.
Where is my page? Go, villain, fetch a surgeon.
[*Exit Page.*

Rom. Courage, man; the hurt cannot be much.

Mer. No, 'tis not so deep as a well, nor so wide as a church-door; but 'tis enough, 'twill serve: ask for me to-morrow, and you shall find me a grave man. I am peppered, I warrant, for this world.—A plague o' both your houses!—'Zounds! a dog, a rat, a mouse, a cat, to scratch a man to death! a braggart, a rogue, a villain,

91. *shame,*] Theobald; *shame* Q, F. 93. *Forbid this*] Q, *Forbid* Qq 3–5, *Forbidden* F. 94. Exeunt . . .] Malone, Away Tybalt Q, Exit Tybalt F, Tibalt vnder Romeos arme thrusts Mercutio, in and flyes Q 1. 95. *o' both your*] Dyce, *a both* Q, *a both the* F, *on your* Q 1. 98. Exit Page] Capell. 104. *o'*] Capell; *a* Q, F. 105. *'Zounds*] Q 5, *Sounds* Q, *What* F.

92. *Tybalt*] *Tybalt* may belong to the preceding line, *Gentlemen*, as often, being a disyllable. Capell divides from *Draw* to *Mercutio* (in line 94) with the ending words *Benvolio, shame, Mercutio, bandying, Mercutio,* and so many editors.

95. *your houses*] Grant White suggests that *the houses* of F may have originated in *yr* mistaken for ye. Many editors read *the*.

101. *church-door*] Q 1 has *barne door*.

103. *grave man*] Compare John of Gaunt's play on his name, *Richard II.* II. i. 82: "Gaunt am I for the grave, gaunt as a grave." For passages found only in Q 1, see p. 184.

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that fights by the book of arithmetic!—Why the devil came you between us? I was hurt under your arm.

Rom. I thought all for the best.

Mer. Help me into some house, Benvolio,
Or I shall faint. A plague o' both your houses!
They have made worms' meat of me: I have it,
And soundly too: your houses!

[*Exeunt Mercutio and Benvolio.*

Rom. This gentleman, the prince's near ally,
My very friend, hath got his mortal hurt
In my behalf; my reputation stain'd
With Tybalt's slander,—Tybalt, that an hour
Hath been my cousin. O sweet Juliet,
Thy beauty hath made me effeminate,
And in my temper soften'd valour's steel!

Re-enter BENVOLIO.

Ben. O Romeo, Romeo, brave Mercutio's dead!
That gallant spirit hath aspired the clouds,
Which too untimely here did scorn the earth.

112. *o'*] F 4; *a* Q, F. 113, 114. *I have . . . houses*] Dyce's arrangement; one line Q, F. 114. *soundly too:*] Capell; *soundly, to* Q; *soundly to* Qq 3–5, F; *soundly too* F 2; *soundly too,* Ff 3–4. 116. *got his*] Qq 3–5, F; *got this* Q; *tane this* Q 1. 119. *cousin*] Q, F; *kinsman* Q 1 and several editors. 122. *Mercutio's*] F 2, *Mercutio is* Q, *Mercutio's is* F.

107. *arithmetic*] fights by the rules of the teachers of fencing; compare II. iv. 24: "one, two, and the third in your bosom." Is it in this sense of studying rule and theory that Iago calls Cassio (who never set a squadron in the field) a "great arithmetician"?

117. *reputation*] S. Walker conjectures *reputation's*.

123. *aspired*] soar to, reach. So Marlowe, *Tamburlaine*: "And both our souls *aspire* celestial thrones."

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Rom. This day's black fate on more days doth depend;
This but begins the woe others must end.

Re-enter TYBALT.

Ben. Here comes the furious Tybalt back again.
Rom. Alive, in triumph! and Mercutio slain!
Away to heaven, respective lenity,
And fire-eyed fury be my conduct now!—
Now, Tybalt, take the "villain" back again
That late thou gavest me! for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company:
Either thou, or I, or both, must go with him.
Tyb. Thou, wretched boy, that didst consort him here,
Shalt with him hence.
Rom. This shall determine that.
[*They fight; Tybalt falls.*
Ben. Romeo, away! be gone!
The citizens are up, and Tybalt slain:
Stand not amazed: the prince will doom thee death
If thou art taken: hence! be gone! away!

125. *more*] Q 1, Q 5; *mo* Q, F. 126. *begins the woe*] Q 5; *begins, the wo* Q, F; *begins the woe*, F 4. 128. *Alive, in triumph!*] Dyce, *Alive in triumph* Q 1, *He gan in triumph* Q (*gon* Qq 4, 5), *He gon in triumph*, F. 130. *fire-eyed*] Q 1, *fier end* Q, *fire and* F. 135. *Either*] Q, F; *Or* Q 1.

125. *depend*] hang down, impend; as in *Troilus and Cressida*, II. iii. 21: "the curse *depending* [F, dependant] on those that war for a placket."
128. *Alive*] Capell reads *Again? in triumph?*
129. *respective*] regardful, considerate, as in *Merchant of Venice*, V. i. 156.
130. *conduct*] conductor, as in V. iii. 116.
136. *consort*] accompany, attend, as in *Love's Labour's Lost*, II. i. 178.
140. *amazed*] confounded, stupefied, as often in Shakespeare.

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Rom. O, I am fortune's fool!
Ben. Why dost thou stay?
[*Exit Romeo.*

Enter Citizens, etc.

First Cit. Which way ran he that kill'd Mercutio?
Tybalt, that murderer, which way ran he?
Ben. There lies that Tybalt.
First Cit. Up, sir, go with me;
I charge thee in the prince's name, obey.

Enter PRINCE, *attended;* MONTAGUE, CAPULET, *their Wives, and others.*

Prince. Where are the vile beginners of this fray?
Ben. O noble prince, I can discover all
The unlucky manage of this fatal brawl:
There lies the man, slain by young Romeo,
That slew thy kinsman, brave Mercutio.
Lady Cap. Tybalt, my cousin! O my brother's child!
O prince! O cousin! husband! O, the blood is spill'd
Of my dear kinsman!—Prince, as thou art true,

143. First Cit.] Malone; *Citti* Q, F. 146. Enter . . .] Capell substantially; Enter Prince, olde Mountague, Capulet, their wives and all Q, F. 148. *all*] Q 1, F; *all:* Q. 153. *O prince . . O*] Q, F; *Vnhappie sight? Ah* Q 1; *Unhappy sight! alas* Pope, Malone (with *ah me*, for *alas*).

142. *fortune's fool*] the sport or mock of fortune; so "fools of nature" in *Hamlet*, I. iv. 54. Johnson sees a reference to fools of the drama: "I am always running in the way of evil fortune like the Fool in the play." Q 1 has "fortunes slave."

148. *discover*] reveal, as in II. ii. 106.

149. *manage*] conduct.

153. *cousin*] Dyce's suggestion that *cousin* was here caught from the line above and inserted erroneously by the printer may be right. Several editors omit *cousin*.

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For blood of ours, shed blood of Montague.
O cousin, cousin!

Prince. Benvolio, who began this bloody fray?

Ben. Tybalt, here slain, whom Romeo's hand did slay:
Romeo, that spoke him fair, bid him bethink
How nice the quarrel was, and urged withal
Your high displeasure: all this uttered
With gentle breath, calm look, knees humbly bow'd,
Could not take truce with the unruly spleen
Of Tybalt deaf to peace, but that he tilts
With piercing steel at bold Mercutio's breast;
Who, all as hot, turns deadly point to point,
And, with a martial scorn, with one hand beats
Cold death aside, and with the other sends
It back to Tybalt, whose dexterity
Retorts it: Romeo he cries aloud,
"Hold, friends! friends, part!" and, swifter than his tongue,
His agile arm beats down their fatal points,
And 'twixt them rushes; underneath whose arm
An envious thrust from Tybalt hit the life
Of stout Mercutio, and then Tybalt fled;
But by and by comes back to Romeo,
Who had but newly entertain'd revenge,
And to 't they go like lightning; for, ere I

157. *bloody*] Q, omitted F. 159. *bid*] Q, F; *bad* Q 5. 172. *agile*] Q 1, Qq 4, 5; *aged* Q, F; *able* Ff 2–4.

160. *nice*] unduly minute, trivial; as in v. ii. 18.

163. *take truce*] Capell conjectured *make truce*; but the words of the text occur in *Venus and Adonis*, line 82, and *King John*, III. i. 17.

170. *Retorts it*] Collier (MS.) adds the word *home*.

174. *envious*] malicious, as often in Shakespeare.

176. *by and by*] immediately, as in II. ii. 151.

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Could draw to part them, was stout Tybalt slain;
And as he fell, did Romeo turn and fly:
This is the truth or let Benvolio die.

Lady Cap. He is a kinsman to the Montague,
Affection makes him false, he speaks not true:
Some twenty of them fought in this black strife,
And all those twenty could but kill one life.
I beg for justice, which thou, prince, must give;
Romeo slew Tybalt, Romeo must not live.

Prince. Romeo slew him, he slew Mercutio;
Who now the price of his dear blood doth owe?

Mon. Not Romeo, prince, he was Mercutio's friend;
His fault concludes but what the law should end,
The life of Tybalt.

Prince. And for that offence
Immediately we do exile him hence:
I have an interest in your hate's proceeding,
My blood for your rude brawls doth lie a-bleeding;
But I 'll amerce you with so strong a fine
That you shall all repent the loss of mine:
I will be deaf to pleading and excuses;
Nor tears nor prayers shall purchase out abuses;

189. *owe?*] Theobald; *owe* Q, F. 190. Mon.] Qq 4, 5; Capu. Q; Cap. Q 3, F. 194. *hate's*] Knight; *hates* Q 1; *hearts* Q, F. 198. *I will*] Q 1, Qq 4, 5, F 2; *It will* Q, F. 199. *out*] Q, *our* F, *for* Q 1.

190. Mon.] Rowe here, emending F Cap., assigns the speech to Lady Cap. Theobald assigns it to Lady Mont.

194. *hate's*] Hanmer reads *heats'*, Johnson (from Q, F) *hearts'*.

195. *My blood*] because Mercutio was his kinsman.

197. *of mine*] perhaps "of my blood"; perhaps only "my loss." Allen conjectures *this loss*.

198. *I will*] Mommsen reads *It will* with Q, F, *it* referring to *blood*.

199. *purchase out*] So *buy out* in *Hamlet*, III. iii. 60.

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Therefore use none: let Romeo hence in haste,
Else, when he 's found, that hour is his last.
Bear hence this body and attend our will:
Mercy but murders, pardoning those that kill.

[*Exeunt.*

SCENE II.—*The Same. Capulet's Orchard.*

Enter JULIET.

Jul. Gallop apace, you fiery-footed steeds,
Towards Phœbus' lodging: such a waggoner
As Phaethon would whip you to the west,
And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
That runaway's eyes may wink, and Romeo
Leap to these arms, untalk'd of and unseen.
Lovers can see to do their amorous rites
By their own beauties; or, if love be blind,

201. *he's*] Theobald; *he is* Q, F. 203. *but*] Q, *not* F.

Scene II.

Capulet's Orchard] Globe ed., Capulet's garden Capell, An apartment in Capulet's house Rowe, Juliet's apartment G. White. 2. *Towards*] Q, F; *To* Q 1; *lodging*] Q, F; *mansion* Q 1. 6. *runaway's*] *runnawayes* Qq 2, 3; *run-awayes* Qq 4, 5, F; *run-awaies* Ff 2, 3; *run-aways* F 4. 7. *unseen.*] Rowe; *unseene*, Q, F; *unseene:* Q 5. 8. *rites*] F 4; *rights* Q, F. 9. *By*] Qq 4, 5, Ff 2–4; *And by* Q, F.

1. *Gallop apace*] Malone: "Shakespeare probably remembered Marlowe's *Edward II.* IV. iii.:

'Gallop apace, bright Phœbus, through the sky,
And dusky night, in rusty iron car,
Between you both shorten the time.'

So in Barnabe Riche's *Farewell*, 1583: 'The day to his seeming passed away so slowely that he had thought the stately steedes had bin tired that drawe the chariot of the Sunne, and wished that Phaeton had beene there with a whippe.'"

6. *runaway's*] See Appendix III. p. 197.

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It best agrees with night. Come, civil night,
Thou sober-suited matron, all in black,
And learn me how to lose a winning match,
Play'd for a pair of stainless maidenhoods:
Hood my unmann'd blood, bating in my cheeks,
With thy black mantle, till strange love grown bold
Think true love acted simple modesty.
Come, night, come, Romeo, come, thou day in night;
For thou wilt lie upon the wings of night
Whiter than new snow on a raven's back.
Come, gentle night, come, loving, black-brow'd night,
Give me my Romeo; and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night,
And pay no worship to the garish sun.

11. *sober-suited*] hyphen F 4. 15. *grown*] Rowe; *grow* Q, F. 19. *new snow on*] F 2; *new snow upon* Q, F; *snow upon* Qq 4, 5. 21. *he*] Qq 4, 5; *I* Q, F.

10. *civil*] grave, sober, as in Dekker, *Seven Sinnes of London*, i. (ed. Arber, 13), "in lookes, grave; in attire, *civill*."

12. *learn*] teach; as often in Shakespeare.

14. *Hood my unmann'd blood, bating*] Falconry terms; *unmann'd*, not sufficiently trained to be familiar with the keeper; *bating*, fluttering; the bird was hooded on fist or perch to check the bating (French, *se battre*). There is probably a pun here on the word *unmann'd*. See *Henry V.* III. vii. 121, 122, and *Taming of the Shrew*, IV. i. 206–209.

15. *strange*] reserved, as in II. ii. 101.

21. *when he shall die*] Delius prefers the *I* of Q, F, perhaps rightly. Juliet, he says, demands life-long possession of her lover; after her death, Night shall be her heiress: "of the possibility of Romeo's death she cannot, in her present happiness, conceive."

25 *garish*] excessively bright, glaring. Johnson: "Milton had this speech in his thoughts when he wrote . . . in *Il Penseroso*: 'Till *civil-suited* morn appear,' and 'Hide me from day's *garish eye*.'"

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O, I have bought the mansion of a love,
But not possess'd it, and though I am sold,
Not yet enjoy'd; so tedious is this day
As is the night before some festival
To an impatient child that hath new robes
And may not wear them.—O, here comes my nurse,

Enter Nurse, with cords.

And she brings news, and every tongue that speaks
But Romeo's name speaks heavenly eloquence.—
Now, nurse, what news? What hast thou there? the cords
That Romeo bid thee fetch?

Nurse. Ay, ay, the cords. [*Throws them down.*

Jul. Ay me! what news? why dost thou wring thy hands?

Nurse. Ah, well-a-day! he's dead, he's dead, he's dead.
We are undone, lady, we are undone.
Alack the day!—he's gone, he's kill'd, he's dead!

Jul. Can heaven be so envious?

Nurse. Romeo can,
Though heaven cannot. O, Romeo, Romeo!—
Who ever would have thought it?—Romeo!

Jul. What devil art thou that dost torment me thus?
This torture should be roar'd in dismal hell.

31. Enter Nurse] Q, F; after line 33 Dyce, Cambridge. 34. *there?*] F, *there*, Q. 35. Throws . . .] Capell substantially. 37. *Ah*] Pope; *A* Q, F; *he's dead*] thrice (as here) Q, twice F.

40. *envious*] malicious.

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Hath Romeo slain himself? say thou but "I,"
And that bare vowel "I" shall poison more
Than the death-darting eye of cockatrice:
I am not I, if there be such an "I,"
Or those eyes shut that make thee answer "I."
If he be slain say "I"; or if not, no:
Brief sounds determine of my weal or woe.

Nurse. I saw the wound, I saw it with mine eyes,—
God save the mark!—here on his manly breast:
A piteous corse, a bloody piteous corse;
Pale, pale as ashes, all bedaub'd in blood,
All in gore blood; I swounded at the sight.

Jul. O, break, my heart! poor bankrupt, break at once!
To prison, eyes, ne'er look on liberty!
Vile earth, to earth resign, end motion here,

48. *an "I,"*] Q 5 (*I*); *an I.* Q, F. 49. *shut*] Capell; *shot* Q, F; *make*] Steevens (Johnson conject.); *makes* Q, F. 51. *Brief sounds*] Q 5; *Briefe, sounds,* Q, F; *of*] F, Q 5; omitted Q; *or* Collier (MS.).

45. *"I"*] ay; commonly printed I in Shakespeare's time. A modern editor is compelled here to retain the old form, or to obscure the play on *I*=ay, *I*, the vowel, and *eye*.

47. *cockatrice*] The power of the fabled cockatrice (often identified with basilisk) to slay with the eye is spoken of in *Richard III.* IV. i. 56, and *Twelfth Night*, III. iv. 215. For etymology and sense-history of the word, see a long article in *New Eng. Dict.* See Topsell, *History of Serpents* (ed. 1658), pp. 677–681, and Browne, *Pseudodoxia Epidemica*.

48. *"I"*] Many editors print *I*, without inverted commas.

49. *those eyes*] Romeo's eyes.

51. *determine of*] decide, as in *Richard III.* III. iv. 2.

53. *mark*] The origin of the ejaculation is uncertain. It has been suggested that it was originally a bowman's exclamation: "May the mark escape rival shooters!"

56. *gore blood*] clotted blood. Halliwell quotes Vicars, *Virgil*, 1632: "vented much black gore-blood."

56. *swounded*] The forms *swoon, swound, sound* are all common in Elizabethan books.

57–60. *O break . . . bier*] In place of these lines Q 1 has:

"Ah, *Romeo, Romeo*, what disaster hap
Hath severd thee from thy true *Juliet*?
Ah why should Heaven so much conspire with Woe,
Or Fate envie our happie Marriage,
So soone to sunder us by timelesse Death?"

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And thou and Romeo press one heavy bier!
Nurse. O Tybalt, Tybalt, the best friend I had!
O courteous Tybalt! honest gentleman!
That ever I should live to see thee dead!
Jul. What storm is this that blows so contrary?
Is Romeo slaughter'd, and is Tybalt dead?
My dearest cousin, and my dearer lord?
Then, dreadful trumpet, sound the general doom!
For who is living if those two are gone?
Nurse. Tybalt is gone, and Romeo banished;
Romeo, that kill'd him, he is banished.
Jul. O God! — did Romeo's hand shed Tybalt's blood?
Nurse. It did, it did; alas the day, it did!
Jul. O serpent heart, hid with a flowering face!
Did ever dragon keep so fair a cave?
Beautiful tyrant! fiend angelical!
Dove-feather'd raven! wolvish-ravening lamb!
Despised substance of divinest show!
Just opposite to what thou justly seem'st;
A damned saint, an honourable villain!
O nature, what hadst thou to do in hell

60. *one*] Q 4; *on* Q, F. 66. *dearest*] Q, F; *dear-loved* Q 1. 67. *dreadful trumpet*,] Q, F; *let the trumpet* Q 1. 69. *gone*] Q, F; *dead* Q 1. 72. Nurse] Q 1, Q 5; omitted Q, F. 73, 74. Jul. *O . . . Did*] F 2, Q 5; Nur. *O . . . face!* Jul. *Did*, Q, F. 76. *Dove-feather'd raven*] Theobald; *Ravenous dovefeatherd Raven* Q, F; *Ravenous dove, feathred Raven* Qq 4, 5, F 2. 79. *damned*] Qq 4, 5, F 2; *dimme* Q; *dimne* F.

66. *dearest*] More force is given by this reading to the *dearer* which follows than if *dear-loved* Q 1 were read.

73. *O serpent*] So *Macbeth*, I. v. 66: "look like the innocent flower, But be the serpent under 't."

75. *Beautiful*] Daniel proposes *Bountiful*, to strengthen the antithesis.

78. *Just . . . justly*] Exact . . . exactly, as often in Shakespeare.

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When thou didst bower the spirit of a fiend
In mortal paradise of such sweet flesh?
Was ever book containing such vile matter
So fairly bound? O, that deceit should dwell
In such a gorgeous palace!

Nurse. There's no trust,
No faith, no honesty in men; all perjured,
All forsworn, all naught, all dissemblers.
Ah, where's my man? give me some *aqua vitæ*:
These griefs, these woes, these sorrows make me old.
Shame come to Romeo!

Jul. Blister'd be thy tongue
For such a wish! he was not born to shame:
Upon his brow shame is ashamed to sit;
For 'tis a throne where honour may be crown'd
Sole monarch of the universal earth.
O, what a beast was I to chide at him!

Nurse. Will you speak well of him that kill'd your cousin?

Jul. Shall I speak ill of him that is my husband?
Ah, poor my lord, what tongue shall smooth thy name,
When I, thy three-hours' wife, have mangled it?

81. *bower*] Q, F; *power* Q 4; *poure* Q 5. 95. *at him*] Q, *him* F.

87. *All . . . dissemblers*] With the emphasis three times on *all*, and *forsworn* pronounced as a trisyllable, the line reads well enough. Daniel (after Fleay) reads:

"all naught,
All perjured, all dissemblers, all forsworn."

Q, F make two lines from *There's* to *dissemblers*, the first ending *men*. The above is Capell's arrangement.

98. *smooth*] With the literal meaning opposed to *mangle*, and the metaphorical meaning *speak well of*, *flatter*, as in *Titus Andronicus*, V. ii. 140: "*smooth*, and speak him fair." The idea is from Brooke's poem.

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But, wherefore, villain, didst thou kill my cousin?
That villain cousin would have kill'd my husband:
Back, foolish tears, back to your native spring;
Your tributary drops belong to woe,
Which you, mistaking, offer up to joy.
My husband lives, that Tybalt would have slain;
And Tybalt's dead, that would have slain my husband:
All this is comfort; wherefore weep I then?
Some word there was, worser than Tybalt's death,
That murder'd me: I would forget it fain;
But, O, it presses to my memory,
Like damned guilty deeds to sinners' minds:
"Tybalt is dead, and Romeo—banished!"
That "banished," that one word "banished,"
Hath slain ten thousand Tybalts. Tybalt's death
Was woe enough, if it had ended there:
Or, if sour woe delights in fellowship
And needly will be rank'd with other griefs,
Why follow'd not, when she said "Tybalt's dead,"
Thy father, or thy mother, nay, or both,
Which modern lamentation might have moved?
But with a rearward following Tybalt's death,

106. *Tybalt's*] Q, *Tybalt* F. 108. *word*] Q, *words* F. 121. *with*] Q, *which* F.

117. *needly*] needs; used only here by Shakespeare.

120. *modern*] ordinary, common, as in *All's Well*, II. iii. 2, and *As You Like It*, II. vi. 156, and often elsewhere.

121. *rearward*] Collier proposed *rear-word*. But compare *Sonnets*, xc. 6:

"Ah, do not, when my heart hath
scaped this sorrow,
Come in the *rearward* of a conquer'd woe."

And "the *rearward* of reproaches," *Much Ado*, IV. i. 128.

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"Romeo is banished": to speak that word,
Is father, mother, Tybalt, Romeo, Juliet,
All slain, all dead: "Romeo is banished!"
There is no end, no limit, measure, bound,
In that word's death; no words can that woe sound.
Where is my father and my mother, nurse?

Nurse. Weeping and wailing over Tybalt's corse:
Will you go to them? I will bring you thither.

Jul. Wash they his wounds with tears: mine shall be spent,
When theirs are dry, for Romeo's banishment.
Take up those cords: poor ropes, you are beguiled,
Both you and I, for Romeo is exiled:
He made you for a highway to my bed,
But I, a maid, die maiden-widowed.
Come, cords; come, nurse; I'll to my wedding-bed;
And death, not Romeo, take my maidenhead!

Nurse. Hie to your chamber: I'll find Romeo
To comfort you: I wot well where he is.
Hark ye, your Romeo will be here at night:
I'll to him; he is hid at Laurence' cell.

Jul. O, find him! give this ring to my true knight,
And bid him come to take his last farewell.

[*Exeunt.*

130. *tears:*] Qq 3, 4, F; *teares?* Q. 135. *maiden-widowed*] hyphen Rowe. 136. *cords*] Q, *cord* F.

126. *sound*] make audible; but to sound as with a plummet is possible. 130. *tears:*] Several editors prefer the *tears?* of Q.

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SCENE III.—*The Same. Friar Laurence's cell.*

Enter Friar LAURENCE.

Fri. Romeo, come forth; come forth, thou fearful man:
Affliction is enamour'd of thy parts,
And thou art wedded to calamity.

Enter ROMEO.

Rom. Father, what news? what is the prince's doom?
What sorrow craves acquaintance at my hand,
That I yet know not?

Fri. Too familiar
Is my dear son with such sour company:
I bring thee tidings of the prince's doom.

Rom. What less than dooms-day is the prince's doom?

Fri. A gentler judgment vanish'd from his lips,
Not body's death, but body's banishment.

Rom. Ha, banishment! be merciful, say "death";
For exile hath more terror in his look,
Much more than death: do not say "banishment."

Friar Laurence's cell] Capell. Enter Friar Laurence] Capell; Enter Frier Q 1; Enter Frier and Romeo Q, F. 4. Enter Romeo] Q 1, Dyce; after line 1 Capell. 14. *Much . . . death*] Q, F; *Than death it selfe* Q 1.

Enter . . .] Friar Laurence has come from without; Romeo is hidden within; hence the directions of Q 1 seem right.

1. *fearful*] full of fear, as often in Shakespeare.

2. *parts*] gifts, endowments, as in III. v. 182.

10. *vanish'd*] No such use of *vanish* is found elsewhere in Shakespeare, for breath vanishing from the lips like smoke (in *Lucrece*, line 1041) is not a parallel. Massinger, however, in *The Renegado*, v. iii., has: "Upon these lips from which those sweet words *vanish'd*," which Keightley supposes was written on the authority of the present passage. Heath conjectured *issued*. I suspect that *banishment* in the next line misled the printer; but possibly (and it is strange that this has not been suggested) Shakespeare wrote:

"A gentler judgment—'banish'd'—
from his lips."

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Fri. Hence from Verona art thou banished:
Be patient, for the world is broad and wide.
Rom. There is no world without Verona walls,
But purgatory, torture, hell itself.
Hence banished is bánish'd from the world,
And world's exile is death; then "banished"
Is death mis-term'd: calling death "banished,"
Thou cutt'st my head off with a golden axe,
And smilest upon the stroke that murders me.
Fri. O deadly sin! O rude unthankfulness!
Thy fault our law calls death; but the kind prince,
Taking thy part, hath rush'd aside the law,
And turn'd that black word death to banishment:
This is dear mercy, and thou seest it not.
Rom. 'Tis torture, and not mercy: heaven is here,
Where Juliet lives; and every cat and dog
And little mouse, every unworthy thing,
Live here in heaven and may look on her,
But Romeo may not: more validity,
More honourable state, more courtship lives
In carrion flies than Romeo: they may seize

15. *Hence*] Q 1; *Here* Q, F. 20. *world's exile*] Q, F; *world exilde* Q 1; *world-exil'd* Pope. 21. "*banished*"] Q, F; *banishment* Q 1. 28. *dear*] Q, F; *meere* Q 1.

20. *exile*] The accent is variable; see line 13 and line 43.

26. *rush'd*] Capell conjectured *push'd*; Collier (MS.) has *brush'd*. Schmidt explains *rush'd aside* as eluded, comparing *Measure for Measure*, I. iv. 63: "have run by the hideous law."

33. *validity*] worth, value, as in *All's Well*, v. iii. 192, and *Lear*, I. i. 83: "this ample third of our fair kingdom, No less in space, *validity*, and pleasure."

34. *courtship*] Schmidt compares *As You Like It*, III. ii. 364: "an inland man, one that knew *courtship* well, for there he fell in love," as another example of the word with the two meanings of civility, courtliness and courting, wooing, blent into one.

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On the white wonder of dear Juliet's hand,
And steal immortal blessing from her lips,
Who, even in pure and vestal modesty,
Still blush, as thinking their own kisses sin;
But Romeo may not; he is banished:
This may flies do, when I from this must fly:
They are free men, but I am banished:
And say'st thou yet that exile is not death?
Hadst thou no poison mix'd, no sharp-ground knife,
No sudden mean of death, though ne'er so mean,
But "banished" to kill me?—"Banished"?
O friar, the damned use that word in hell;
Howling attends it: how hast thou the heart,
Being a divine, a ghostly confessor,
A sin-absolver, and my friend profess'd,
To mangle me with that word "banished"?

Fri. Thou fond mad man, hear me a little speak.

40–43. *But . . . death?*] see note below. 48. *Howling attends*] Q 1, Q; *Howlings attends* F. 51. "*banished*"] Q, F; *banishment* Q 1. 52. *Thou*] Q 1, Qq 4, 5; *Then* Q, F; *hear me a little speak*] Q, *heare me speake* F, *heare me but speake a word* Q 1.

40–43. *But . . . death?*] Q 1 has:

"And steale immortall kisses from
her lips;
But Romeo may not, he is banished.
Flies may doo this, but I from this
must flye.
Oh Father hadst thou no strong
poyson mixt."

Q places after line 39 of text lines 41, 43, 40, and then adds the line "Flies may," etc., of Q 1, which is followed by 42 of the text. F gives only line 41 of the text, followed by 43, 40. Errors were made in printing a revision based on Q 1. See the note in Daniel's edition in explanation and defence of the arrangement in the text. For the various arrangements of editors, see Furness.

45. *mean of death*] Shakespeare uses both the singular *mean* and the plural *means*.

48. *Howling*] To *howl* is used by Shakespeare several times with special reference to the outcries of the damned, as in *2 Henry IV.* II. iv. 374, and *Hamlet*, v. i. 265.

52. *fond*] foolish.

52. *hear . . . speak*] G. White justly remarks that, although most editors follow Q 1, "hear me but speak a word," the change seems plainly to have been made to avoid the unpleasant recurrence of *word*.

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Rom. O, thou wilt speak again of banishment.
Fri. I'll give thee armour to keep off that word;
Adversity's sweet milk, philosophy,
To comfort thee, though thou art banished.
Rom. Yet "banished"? Hang up philosophy!
Unless philosophy can make a Juliet,
Displant a town, reverse a prince's doom,
It helps not, it prevails not: talk no more.
Fri. O, then I see that madmen have no ears.
Rom. How should they, when that wise men have no eyes?
Fri. Let me dispute with thee of thy estate.
Rom. Thou canst not speak of that thou dost not feel:
Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murdered,
Doting like me, and like me banished,
Then mightst thou speak, then mightst thou tear thy hair,
And fall upon the ground, as I do now,
Taking the measure of an unmade grave.
[*Knocking within.*
Fri. Arise; one knocks; good Romeo, hide thyself.
Rom. Not I; unless the breath of heart-sick groans,
Mist-like, infold me from the search of eyes.
[*Knocking.*
Fri. Hark, how they knock!—Who's there?—Romeo arise;

54. *keep off that*] Q, F; *beare off this* Q 1. 62. *that*] Q, omitted F. 63. *dispute*] Q 1, Q; *dispaire* F. 64. *that*] Q, F; *what* Q 1. 65. *as I, Juliet thy*] Q 1, Q; *as Iuliet my* F. 70. Knocking . . .] Enter Nurse, and knocke Q (so F with "knockes").

63. *dispute . . . estate*] discuss with you concerning your present state of affairs.

70. *measure . . . grave*] So *As You Like It*, II. vi. 2: "Here lie I down, and measure out my grave."

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Thou wilt be taken.—Stay awhile!—Stand up; 75
[*Knocking.*
Run to my study.—By and by!—God's will,
What simpleness is this!—I come, I come!
[*Knocking.*
Who knocks so hard? whence come you? what's your will?

Nurse. [*Within.*] Let me come in, and you shall know my errand;
I come from Lady Juliet.

Fri. Welcome then. 80

Enter Nurse.

Nurse. O holy friar, O, tell me, holy friar,
Where is my lady's lord, where's Romeo?

Fri. There on the ground, with his own tears made drunk.

Nurse. O, he is even in my mistress' case,
Just in her case!

Fri. O woeful sympathy! 85
Piteous predicament!

75. Knocking] Slud knock Qq 2, 3; Knocke againe Qq 4, 5; Knocke F. 77. *simpleness*] Q, F; *wilfulness*, Q 1. 79. [Within]] Rowe. 80. Enter Nurse] Rowe; after line 78 Q, F. 82. *Where is*] Q 1; *Wheres* Q, F.

75. Knocking] The puzzling stage-direction of Q "Slud knock" may, I think, be thus explained: The original word in line 76 was not *study*; *stud* was written above, but the word could not be completed, being interrupted by *knock*; *study* was written in the margin, and *stud* was not erased; which the printer misrepresented as *Slud*.

85, 86. Fri. *O . . . predicament*] In all the early editions these words are given to the Nurse. Farmer conjectured that they are the Friar's; Steevens and most modern editors have adopted the suggestion. Unless the Nurse, in the presence of the learned Friar, produces her longest words, *predicament* can hardly be hers. It means here, condition; it is used for category, condition, by Portia, *Merchant of Venice*, IV. i. 357, and by Hotspur, *1 Henry IV.* I. iii. 168. The word *sympathy*, mean-

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Nurse. Even so lies she,
Blubbering and weeping, weeping and blubbering.
Stand up, stand up; stand, an you be a man:
For Juliet's sake, for her sake, rise and stand;
Why should you fall into so deep an O?
Rom. Nurse!
Nurse. Ah sir! ah sir! Well, death's the end of all.
Rom. Spakest thou of Juliet? how is it with her?
Doth she not think me an old murderer,
Now I have stain'd the childhood of our joy
With blood removed but little from her own?
Where is she? and how doth she? and what says
My conceal'd lady to our cancell'd love?
Nurse. O, she says nothing, sir, but weeps and weeps;
And now falls on her bed; and then starts up,
And Tybalt calls; and then on Romeo cries,
And then down falls again.
Rom. As if that name,
Shot from the deadly level of a gun,

88. *an*] Rowe; *and* Q, F. 90. *O?*] Q, *O.* F. 92. *Well, death's*] Q 1; *deaths* Q, F. 93. *Spakest*] Q, *Speak'st*, F. 94. *she not*] Q 1; *not she* Q, F. 98. *our cancell'd*] Q 1, Q; *our conceal'd* F. 101. *calls . . . cries*] Q, F; *cries . . . calls* Q 1. 103. *deadly*] Q, *dead*, F.

ing correspondence or similarity of suffering, as in *Titus Andronicus*, III. i. 148, seems also to be out of the compass of the Nurse's vocabulary. Delius and Daniel, however, assign the words, with Q, F, to the Nurse.

87. *Blubbering*] The suggestion of ridicule was not necessarily connected with this word, as used by Elizabethan writers; it occurs only here in the text of Shakespeare.

90. *an O*] Hanmer, followed by Johnson, reads "*deep an*— Rom. *Oh Nurse.*" *O* seems here to mean an exclamation of sorrow. Collier (MS.) adds a stage-direction "Romeo groans."

98. *conceal'd*] My lady, though that she is so is concealed from the world.

103. *level*] range, line of aim, as in *Sonnets*, cxvii. 11: "Bring me within the *level* of your frown, But shoot not at me in your waken'd hate."

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Did murder her, as that name's cursed hand
Murder'd her kinsman. O, tell me, friar, tell me,
In what vile part of this anatomy
Doth my name lodge? tell me, that I may sack
The hateful mansion. [*Drawing his sword.*

Fri. Hold thy desperate hand:
Art thou a man? thy form cries out thou art:
Thy tears are womanish; thy wild acts denote
The unreasonable fury of a beast:
Unseemly woman in a seeming man!
And ill-beseeming beast in seeming both!
Thou hast amazed me: by my holy order,
I thought thy disposition better temper'd.
Hast thou slain Tybalt? wilt thou slay thyself?
And slay thy lady that in thy life lives,
By doing damned hate upon thyself?
Why rail'st thou on thy birth, the heaven and earth?
Since birth and heaven and earth, all three do meet
In thee at once, which thou at once wouldst lose.
Fie, fie! thou shamest thy shape, thy love, thy wit;
Which, like a usurer, abound'st in all,

108. Drawing . . .] Theobald; He offers to stab himself, and Nurse snatches the dagger away Q 1. 110. *denote*] Q 1, Qq 4, 5, F; *deuote* Q; *doe note* F 2. 113. *And*] Q F; *Or* Q 1. 117. *lady . . . lives*] F 4; *lady, . . lies*, Q, F; *Lady too, that lives in thee?* Q 1.

106. *anatomy*] a body or a "subject" for dissection; compare *Twelfth Night*, III. ii. 67.

109. *Art thou a man?*] Shakespeare closely follows Brooke's poem, both here and in lines 119–121. See p. 192.

119. *birth*] Romeo has not railed on his birth; but in Brooke's poem Romeus does so.

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And usest none in that true use indeed
Which should bedeck thy shape, thy love, thy wit:
Thy noble shape is but a form of wax,
Digressing from the valour of a man;
Thy dear love sworn, but hollow perjury,
Killing that love which thou hast vow'd to cherish;
Thy wit, that ornament to shape and love,
Misshapen in the conduct of them both,
Like powder in a skilless soldier's flask,
Is set a-fire by thine own ignorance,
And thou dismember'd with thine own defence.
What, rouse thee, man! thy Juliet is alive,
For whose dear sake thou wast but lately dead;
There art thou happy: Tybalt would kill thee,
But thou slew'st Tybalt; there art thou happy too:
The law that threaten'd death becomes thy friend,
And turns it to exile; there art thou happy:
A pack of blessings light upon thy back;
Happiness courts thee in her best array;
But, like a misbehaved and sullen wench,

138. *slew'st . . . too*] Q 1, F 2; Q, F omit *too*. 139. *becomes*] Q, *became* F. 140. *turns*] Q, *turn'd* F. 141. *of blessings*] Q, *of blessing* Q 3, *or blessing* F; *light*] Q, F; *lights*, Q 1, Q 4. 142. *her*] Q, F; *his* Q 1. 143. *misbehaved*] Q 1, Qq 4, 5; *mishaved* Q; *mishaped* F.

125. *wit*] understanding, or judgment.

127. *Digressing*] deviating. *New Eng. Dict.* cites Golding, *Calvin on Psalms*, lxxi. 16: "As the other translation agreeth very well, I would not *digresse* from it."

132. *powder*] Steevens: "The ancient English soldiers using *match*-locks . . were obliged to carry a lighted match, hanging at their belts, very near to the wooden *flask* in which they kept their powder."

134. *And thou*] And thou blown into fragments by what should have been thy means of defence.

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Thou pout'st upon thy fortune and thy love:
Take heed, take heed, for such die miserable.
Go, get thee to thy love, as was decreed,
Ascend her chamber, hence and comfort her;
But look thou stay not till the watch be set,
For then thou canst not pass to Mantua;
Where thou shalt live till we can find a time
To blaze your marriage, reconcile your friends,
Beg pardon of the prince, and call thee back
With twenty hundred thousand times more joy
Than thou went'st forth in lamentation.—
Go before, nurse: commend me to thy lady,
And bid her hasten all the house to bed,
Which heavy sorrow makes them apt unto:
Romeo is coming.

Nurse. O Lord, I could have stay'd here all the night
To hear good counsel: O, what learning is!
My lord, I 'll tell my lady you will come.

Rom. Do so, and bid my sweet prepare to chide.

Nurse. Here, sir, a ring she bid me give you, sir:
Hie you, make haste, for it grows very late. [*Exit.*

Rom. How well my comfort is revived by this!

Fri. Go hence. Good night; and here stands all your state:

144. *pout'st upon*] Q 5, *powts upon* Q 4, *puts up* Q, *puttest up* F, *frownst upon* Q 1. 152. *the*] Q, *thy* F. 159. *the*] Q, omitted F. 162.] Nurse offers to goe in, and turnes againe Q 1. 163. *Here . . . sir*] Q, F; *Heere is a Ring sir, that she bad me give you* Q 1.

144. *pout'st upon*] Steevens: "The reading in the text is confirmed by the following passage in *Coriolanus*, v. i. 52: 'then We *pout upon* the morning.'"

163. *Here, sir*] Daniel conjectures *Here, sir's*.

166. *here stands*] Johnson: "The whole of your fortune depends on this."

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Either be gone before the watch be set,
Or by the break of day disguised from hence:
Sojourn in Mantua: I 'll find out your man,
And he shall signify from time to time
Every good hap to you that chances here:
Give me thy hand; 'tis late: farewell; good night.

Rom. But that a joy past joy calls out on me,
It were a grief, so brief to part with thee:
Farewell. [*Exeunt.*

SCENE IV.—*The Same. A room in Capulet's house.*

Enter CAPULET, *Lady* CAPULET, *and* PARIS.

Cap. Things have fall'n out, sir, so unluckily,
That we have had no time to move our daughter:
Look you, she loved her kinsman Tybalt dearly,
And so did I: well, we were born to die.
'Tis very late, she 'll not come down to-night:
I promise you, but for your company,
I would have been a-bed an hour ago.

Par. These times of woe afford no time to woo.
Madam, good night: commend me to your daughter.

Lady Cap. I will, and know her mind early to-morrow;

168. *disguised*] F, *disguise* Q.

Scene IV.

A room . . .] Capell. Enter . . .] Rowe. 8. *time*] Q 1; *times* Q, F.

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To-night she's mew'd up to her heaviness.
Cap. Sir Paris, I will make a desperate tender
Of my child's love: I think she will be ruled
In all respects by me; nay more, I doubt it not.—
Wife, go you to her ere you go to bed;
Acquaint her here of my son Paris' love,
And bid her, mark you me, on Wednesday next—
But, soft! what day is this?
Par. Monday, my lord.
Cap. Monday! ha, ha! Well, Wednesday is too soon;
O' Thursday let it be:—o' Thursday, tell her,
She shall be married to this noble earl.
Will you be ready? do you like this haste?
We'll keep no great ado; a friend or two;
For, hark you, Tybalt being slain so late,
It may be thought we held him carelessly,
Being our kinsman, if we revel much.
Therefore we'll have some half a dozen friends,
And there an end.—But what say you to Thursday?
Par. My lord, I would that Thursday were to-morrow.
Cap. Well, get you gone: o' Thursday be it then.—

11. *she's*] Q, *she is* F. 16. *here of*] Q 4; *here, of* Q, F; *hereof*, Q 3; *here with* Q 5. 17. *next*—] Rowe; *next*, Q, F. 20. *O' . . . o'*] Capell; *A . . . a* Q, F. 23. *We'll keep*] F, *Well, keepe* Q. 30. *o'*] Capell; *a* Q, F.

11. *mew'd up*] shut up, as in *Richard III.* I. i. 38. *Mew*, originally a cage; afterwards, as stated in R. Holmes, *Academy of Armory and Blazon*, "the place . . . in which the hawk is put during the time she casts . . . her feathers." The oldest meaning of the French word is to moult.

12. *desperate tender*] bold, or adventurous, offer. Steevens cites from *The Weakest goeth to the Wall*, 1600: "Witness this desperate tender of mine honour."

23. *We'll*] Mommsen argues in favour of Q *Well*, supposing that Capulet here replies to a gesture of horror, made by his wife at the suggestion that she can be so soon ready.

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Go you to Juliet ere you go to bed,
Prepare her, wife, against this wedding-day.—
Farewell, my lord.—Light to my chamber, ho!
Afore me, it is so very very late,
That we may call it early by and by:—
Good night. [*Exeunt.*

SCENE V.—*The Same. Capulet's orchard.*

Enter ROMEO *and* JULIET, *above, at the window.*

Jul. Wilt thou be gone? it is not yet near day:
It was the nightingale, and not the lark,
That pierced the fearful hollow of thine ear;
Nightly she sings on yond pomegranate tree:

34, 35. *Afore . . . by and by*] Q 1, *Afore . . . so very late . . . by and by* Q, *Afore . . . so late . . . by and by* F.

Scene V.

Enter . . . above, at the window] Cambridge; Enter . . . aloft Q, F; Enter . . . at the window Q 1. 4. *yond*] Q, F; *yon* Q 1.

34. *Afore me*] *i.e.* God before me (Dyce), in the presence of God, as in *Pericles*, II. i. 84: "Now, afore me, a handsome fellow." Or may it not be corrupted from "Afore my God"? Here it is possible that the words are an instruction to the light-bearer to carry the light before Capulet, or to Paris to take precedence in leaving the room.

35. *by and by*] presently, immediately, as in II. ii. 151.

Scene V.

Capulet's orchard] So the Cambridge editors; several editors "Juliet's chamber." Rowe, "Capulet's garden," but Rowe closed the scene with line 59. The division-marks which appear in the later part of Q 1 seem to me to support Rowe. I believe that on the Elizabethan stage the dialogue between Romeo and Juliet took place on the balcony, and that the scene then changed to Juliet's chamber. Q 1 introduces the Nurse before the balcony scene closes; she announces that Lady Capulet is coming to Juliet's chamber, and then "she goeth down from the window"; the curtain, I suppose, was drawn, and the orchard below immediately became Juliet's chamber. But for the inconvenience which attends the disturbing of accepted arrangements, I should follow Rowe in this division of scenes.

4. *pomegranate*] The pomegranate had been introduced into England as early as 1548; it grew "plenteously," says Turner, in his *Names of Herbes*

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Believe me, love, it was the nightingale.
Rom. It was the lark, the herald of the morn,
No nightingale: look, love, what envious streaks
Do lace the severing clouds in yonder east:
Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops:
I must be gone and live, or stay and die.
Jul. Yond light is not daylight, I know it, I:
It is some meteor that the sun exhales,
To be to thee this night a torch-bearer,
And light thee on thy way to Mantua:
Therefore stay yet; thou need'st not to be gone.
Rom. Let me be ta'en, let me be put to death;
I am content, so thou wilt have it so.
I 'll say yon grey is not the morning's eye,
'Tis but the pale reflex of Cynthia's brow;
Nor that is not the lark, whose notes do beat
The vaulty heaven so high above our heads:

10. *mountain*] Q; *Mountaines* Q 3, F. 12. *Yond*] Q, F; *Yon* Q 1. 13. *exhales*] F, *exhale* Q. 16. *Therefore . . . gone*] Q, F; *Then stay awhile, thou shalt not goe soone* Q 1 (and Pope, reading *so soon*).

of that year, "in Italy and in Spayne." Knight quotes, from Russel's account of Aleppo, a description of the nightingale singing from the pomegranate grove. It is the male bird—"he" not "she"—who is the chief singer; but the tale of Tereus and Philomela encouraged the opposite notion.

7. *envious*] malicious, as often in Shakespeare.

13. *exhales*] Meteors were supposed to be derived from matter drawn up by the sun; see *1 Henry IV.* v. i. 19, and Person's *Varieties* (1635), "Of Meteors."

14. *torch-bearer*] Todd quotes parallels for a similar use of the image from Sidney's *Arcadia*, Sir J. Davies' *Orchestra*, and Drayton's *England's Heroical Epistles*.

16. *stay yet;*] Rowe connected *yet* with what follows: "stay, yet."

20. *Cynthia's brow*] In Singer's copy of F 2 *brow* was corrected in MS. to *bow;* so too Collier (MS.); *brow* may mean forehead or countenance. Rolfe understands that the moon is conceived as rising, and that the reflex or reflection is from the edges of the clouds lit up by the moon behind them. Clarke suggests an allusion to the crescent borne on Diana's forehead.

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I have more care to stay than will to go:
Come, death, and welcome! Juliet wills it so.
How is 't, my soul? let 's talk; it is not day.
Jul. It is, it is: hie hence, be gone, away!
It is the lark that sings so out of tune,
Straining harsh discords and unpleasing sharps.
Some say the lark makes sweet division;
This doth not so, for she divideth us:
Some say the lark and loathed toad change eyes;
O, now I would they had changed voices too!
Since arm from arm that voice doth us affray,
Hunting thee hence with hunts-up to the day.
O, now be gone; more light and light it grows.
Rom. More light and light; more dark and dark our woes!

25. *How . . . soul?*] Q, F; *What sayes my Love?* Q 1.

29. *division*] *New Eng. Dict.*: "A rapid melodic passage, originally conceived as the dividing of each of a succession of long notes into several short ones." Naylor (*Shakespeare and Music*, p. 28) notes the cant term "note-splitting" for the old-fashioned variation. Compare *1 Henry IV.* III. i. 211: "ravishing *division*, to her lute." The songster (line 30) is again *she*; Q 1 reads *this* in place of *she*.

31. *toad*] Warburton says that the toad having fine eyes and the lark ugly ones, it was commonly said that they had changed eyes. Johnson quotes a "rustic rhyme" to this effect. Several editors follow Rowe in reading *changed* for *change*. Heath explains: If the toad and lark had changed voices, the lark's croak would be no signal of the day. Lines 33, 34 seem to show that the joy of the lark's song adds a bitterness to Juliet's grief, and that she wishes the bird had a harsh voice to sing of harshness.

33. *affray*] Not *frighten* (as Schmidt says), but disturb or startle from sleep or quiet, as Chaucer in *Blaunche the Duchess* (line 296) is *affrayed* out of his sleep by "smale foules."

34. *hunts-up*] *New Eng. Dict.*: "Originally *the hunt is up*, name of an old song and its tune, sung or played to awaken huntsmen in the morning; . . . hence . . . an early morning song." Compare *Titus Andronicus*, II. ii. i. Cotgrave (ed. 1632) has *Resveil*, "a Hunts-up, or morning song for a new-married wife, the day after the marriage." B. Riche, *Dialogue between Mercury, etc.* (1574): "Unlesse you sometimes arise to geve your parramours the *hunte is up* under the windowes."

36. *and light;*] Theobald and other editors read *and light?* Staunton has *light!*

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Enter Nurse.

Nurse. Madam!

Jul. Nurse?

Nurse. Your lady mother is coming to your chamber:
The day is broke; be wary, look about. [*Exit.*

Jul. Then, window, let day in, and let life out.

Rom. Farewell, farewell! one kiss, and I 'll descend.
[*Descends.*

Jul. Art thou gone so? love-lord, ay, husband-friend!
I must hear from thee every day in the hour,
For in a minute there are many days:
O, by this count I shall be much in years
Ere I again behold my Romeo!

Rom. Farewell!
I will omit no opportunity
That may convey my greetings, love, to thee.

Jul. O, think'st thou we shall ever meet again?

Rom. I doubt it not; and all these woes shall serve

36. Enter Nurse] Rowe; Enter Madame and Nurse Q, F. 38. *Nurse?*] Theobald; *Nurse.* Q,F. 40. Exit] Theobald. 42. Descends] Theobald, He goeth downe Q 1. 43. *love-lord, ay, husband-friend!*] Ed.; *love, Lord, ay husband, friend* Q, F (*ah* for *ay* F 2); *my Lord, my Love, my Frend?* Q 1.

43. *love-lord, ay, husband-friend*] I have inserted hyphens; *love* and *friend* (as commonly) mean *lover*; otherwise a climax seems attempted with little success. I think that Juliet, trying to amass into names all the sweetness of their union, addresses Romeo as lover-lord, and then, reversing the order, as husband-lover, insisting (*ay*) on *husband*, and such a husband as is still a lover (friend). Many editors follow Q 1, "my lord, my love, my friend!"; others read "my love! my lord! my friend!" In the corresponding passage of Brooke's poem *friend* and *friendship* are used where we should use *lover* and *love*.

44. *day in the hour*] Collier (MS.) declines hyperbole, and reads "hour in the day."

45. *For . . . days*] Q 1 has *For . . . hower . . . minutes*, and adds *Minutes are dayes, so will I number them*: so Daniel, reading *days* for *minutes* in the first line.

52. *I doubt it not*] Daniel conjectures *Ay, doubt it not*.

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For sweet discourses in our time to come.

Jul. O God! I have an ill-divining soul:
Methinks I see thee, now thou art below,
As one dead in the bottom of a tomb:
Either my eyesight fails, or thou look'st pale.

Rom. And trust me, love, in my eye so do you:
Dry sorrow drinks our blood. Adieu, adieu!
[*Exit.*

Jul. O fortune, fortune! all men call thee fickle:
If thou art fickle, what dost thou with him
That is renown'd for faith? Be fickle, fortune;
For then, I hope, thou wilt not keep him long,
But send him back.

Lady Cap. [*Within.*] Ho, daughter! are you up?

Jul. Who is't that calls? is it my lady mother?
Is she not down so late, or up so early?
What unaccustom'd cause procures her hither?

Enter Lady CAPULET.

Lady Cap. Why, how now, Juliet!

Jul. Madam, I am not well.

Lady Cap. Evermore weeping for your cousin's death?
What, wilt thou wash him from his grave with tears?

53. *our time*] F, *our times* Q, *the time* Q 1. 55. *thee, now*] Pope; *thee now*, Q, F; *below*] Q 1; *so low* Q, F. 64. [Within]] Capell. 65. *is it*] F, *it is* Q; *mother?*] F 2; *mother.* Q, F. 67. Enter Lady Capulet] Capell; Enter Mother (after *back*, line 64) Q, F.

55. *below*] Some editors prefer Q, F, *so low*; I think the *so* was an error caused by *so*ul immediately above.

59. *Dry sorrow*] Malone: "He is accounting for their paleness. It was an ancient notion that sorrow consumed the blood . . ." *3 Henry VI.* IV. iv. 22: "blood-sucking sighs."

66. *down*] lying down, abed.

67. *procures*] Hanmer read *provokes*, but no emendation is required.

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An if thou couldst, thou couldst not make him live;
Therefore, have done: some grief shows much of love,
But much of grief shows still some want of wit.

Jul. Yet let me weep for such a feeling loss.

Lady Cap. So shall you feel the loss, but not the friend
Which you weep for.

Jul. Feeling so the loss,
I cannot choose but ever weep the friend.

Lady Cap. Well, girl, thou weep'st not so much for his death
As that the villain lives which slaughter'd him.

Jul. What villain, madam?

Lady Cap. That same villain, Romeo.

Jul. [*Aside.*] Villain and he be many miles asunder.—
God pardon him! I do, with all my heart;
And yet no man like he doth grieve my heart.

Lady Cap. That is because the traitor murderer lives.

Jul. Ay, madam, from the reach of these my hands:
Would none but I might venge my cousin's death!

Lady Cap. We will have vengeance for it, fear thou not:
Then weep no more. I 'll send to one in Mantua,
Where that same banish'd runagate doth live,

71. *An*] Theobald; *And* Q, F. 81. [Aside]] Hanmer; *be*] Q, F; *are* Q 1. 82. *him*] Q 4, F 2; omitted Q, F. 84. *murderer*] Q, omitted F.

74. *feeling*] sensible, affecting; so "feeling sorrows," *Winter's Tale*, IV. ii. 8.

76. *weep for*] Theobald emends the verse by reading "do weep for." Mommsen conjectures *But feeling* or *In feeling*.

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Shall give him such an unaccustom'd dram
That he shall soon keep Tybalt company:
And then, I hope, thou wilt be satisfied.

Jul. Indeed, I never shall be satisfied
With Romeo, till I behold him—dead—
Is my poor heart so for a kinsman vex'd.
Madam, if you could find out but a man
To bear a poison, I would temper it,
That Romeo should, upon receipt thereof,
Soon sleep in quiet. O, how my heart abhors
To hear him named, and cannot come to him,
To wreak the love I bore my cousin Tybalt
Upon his body that hath slaughter'd him!

Lady Cap. Find thou the means, and I'll find such a man.
But now I'll tell thee joyful tidings, girl.

Jul. And joy comes well in such a needy time.
What are they, I beseech your ladyship?

Lady Cap. Well, well, thou hast a careful father, child;
One who, to put thee from thy heaviness,

90. *Shall . . . dram*] Q, F; *That should bestow on him so sure a draught* Q 1. 94. *him—dead—*] Theobald; *him. Dead* Q, F. 101. *cousin Tybalt*] F 2; *Cozen* Q, F. 105. *needy*] Q, F; *needful* Q 1. 106. *I beseech*] Q 4, F 2; *beseech* Q, F.

94. *Romeo,*] Daniel reads *Romeo—*, and puts a dash after *heart* in the next line. He analyses the ambiguities of Juliet's words thus: "1. I never shall be satisfied with Romeo. 2. I never shall be satisfied with Romeo till I behold him. 3. I never shall be satisfied with Romeo till I behold him dead. 4. Till I behold him, dead is my poor heart. 5. Dead is my poor heart, so for a kinsman vext."

101. *To . . . Tybalt*] The addition *Tybalt* of F 2 is not accepted by all editors. Theobald (omitting *Tybalt*) reads *slaughter'd cousin*; Malone conjectures *murder'd cousin*; other suggestions are *tender love, ever bore, bore unto.*

105. *needy*] poor, beggarly, poverty-stricken. Several editors prefer the *needful* of Q 1.

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Hath sorted out a sudden day of joy,
That thou expect'st not, nor I look'd not for.
Jul. Madam, in happy time, what day is that?
Lady Cap. Marry, my child, early next Thursday morn,
The gallant, young, and noble gentleman,
The County Paris, at Saint Peter's church,
Shall happily make thee there a joyful bride.
Jul. Now, by Saint Peter's church, and Peter too,
He shall not make me there a joyful bride.
I wonder at this haste; that I must wed
Ere he that should be husband comes to woo.
I pray you, tell my lord and father, madam,
I will not marry yet; and, when I do, I swear,
It shall be Romeo, whom you know I hate,
Rather than Paris. These are news indeed!
Lady Cap. Here comes your father; tell him so yourself,
And see how he will take it at your hands.

Enter CAPULET *and Nurse.*

Cap. When the sun sets, the air doth drizzle dew;
But for the sunset of my brother's son
It rains downright.

110. *expect'st*] Rowe; *expects* Q, F. 111. *that*] Q, *this* F. 115. *there*] Q, omitted F. 126. *air*] Qq 4, 5; *earth*, Q, F.

111. *in happy time*] Equivalent, says Schmidt, to the French *à la bonne heure*, used either to express acquiescence, or astonishment and indignation.

121. *I swear*] omitted by some editors, and absent from Q 1.

123. *These . . . indeed*] given by Collier (MS.) to Lady Capulet. As Dyce observes, Juliet's words refer to Lady Capulet's promise (line 104) of "joyful tidings."

126. *air*] Malone thought the *earth* of Q, F was supported by *Lucrece*, line 1226: "But as the earth doth weep, the sun being set." Elsewhere Shakespeare speaks of the dew as "falling." Grant White suggests that *earth* was printed for *air* through confusion caused by the pronunciation of earth, *airth*.

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How now! a conduit, girl? what, still in tears?
Evermore showering? In one little body
Thou counterfeit'st a bark, a sea, a wind;
For still thy eyes, which I may call the sea,
Do ebb and flow with tears; the bark thy body is,
Sailing in this salt flood; the winds, thy sighs;
Who, raging with thy tears, and they with them,
Without a sudden calm, will overset
Thy tempest-tossed body.—How now, wife!
Have you deliver'd to her our decree?

Lady Cap. Ay, sir; but she will none, she gives you thanks.
I would the fool were married to her grave!

Cap. Soft! take me with you, take me with you, wife.
How! will she none? doth she not give us thanks?
Is she not proud? doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bridegroom?

Jul. Not proud, you have, but thankful, that you have:
Proud can I never be of what I hate;

130. *showering? In . . . body*] Q 5; *showring in . . . body?* Q, F. 131. *Thou counterfeit'st a*] Q 5, *Thou countefaits. A* Q, *Thou counterfaits a* F. 135. *thy*] Q, *the* F. 145. *bridegroom*] F, *Bride* Q. 147. *hate*] Q, *have* F.

129. *conduit*] Malone notes that the same image occurs more than once in Brooke's poem, and in *Lucrece*, line 1234. "Conduits," he adds, "in the form of human figures were common in Shakespeare's time."

133. *body is*] Ff 2–4 omit *is*.

141. *take me with you*] let me understand you, as in *1 Henry IV.* II. iv. 506.

145. *bridegroom*] The *bride* of Q (and of it alone) is not necessarily wrong. In the fifteenth and sixteenth centuries *bride* was used of both man and woman. Sylvester, *Du Bartas*, IV. ii. 211, 212 (1598): "Daughter dear . . . Isis bless thee and thy Bride With golden fruit."

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But thankful even for hate, that is meant love.

Cap. How now! how now, chop-logic! What is this?
"Proud," and "I thank you," and "I thank you not";
And yet "not proud": mistress minion, you,
Thank me no thankings, nor proud me no prouds,
But fettle your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's church,
Or I will drag thee on a hurdle thither.
Out, you green-sickness carrion! out, you baggage!
You tallow-face!

Lady Cap. Fie, fie! what, are you mad?

Jul. Good father, I beseech you on my knees,
Hear me with patience but to speak a word.

Cap. Hang thee, young baggage! disobedient wretch!

149. *How now! how now,*] Qq 3, 4 (with comma for *!*), *How, how, howhow,* Q, *How now? How now?* F, *How, how! how, how!* Capell; *chop-logic!*] Steevens (from Q 1), *chopt lodgick.* Q, *Chopt Logicke?* F. 151. *And . . . you*] Q, omitted F; *proud:*] Q 4, *proud* Q. 156. *green-sickness*] hyphen F 4 (and so *tallow-face,* line 157).

149. *chop-logic*] To *chop* is to barter, give in exchange; to *chop logic,* to exchange or bandy logic; a *chop-logic* is a contentious, sophistical arguer. Awdelay, *Fraternitye of Vacabondes* (1561), p. 15, New Sh. Soc. reprint: "Choplogyke is he that when his mayster rebuketh him of hys fault he wyll geve him xx words for one."

150. "*Proud*"] Hudson adopts Lettsom's conjecture:

"*Proud,* and yet *not proud,* and *I thank you not*;
And yet *I thank you.*"

151. *mistress*] pronounced probably as a trisyllable. Theobald reads *Why, mistress.*

152. *Thank . . . prouds*] Rolfe compares *Richard II.* II. iii. 87: "Grace me no grace, nor uncle me no uncle."

153. *fettle*] Ff 2–4 read *settle.* The primary sense of *fettle* seems to be to gird up; hence to make ready, put in order. *New Eng. Dict.* cites *Schole-House of Women* (1561), 571, in Hazlitt's English Popular Poetry, iv. 127: "Our fily is fettled unto the saddle." See a long article in Wright's *English Dialect Dict.* Elizabethan and earlier examples are not uncommon.

156, 157. *green-sickness carrion . . . tallow-face*] The vituperative words dramatically suggest the pallor of Juliet; *baggage,* compare Cotgrave, "*Bagasse,* a baggage, queane, lyll."

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I tell thee what: get thee to church o' Thursday,
Or never after look me in the face:
Speak not, reply not, do not answer me;
My fingers itch.—Wife, we scarce thought us blest
That God had lent us but this only child;
But now I see this one is one too much,
And that we have a curse in having her.
Out on her, hilding!

Nurse. God in heaven bless her!—
You are to blame, my lord, to rate her so.

Cap. And why, my lady wisdom? hold your tongue,
Good prudence; smatter with your gossips; go.

Nurse. I speak no treason.

Cap. O, God ye good den.

Nurse. May not one speak?

Cap. Peace, you mumbling fool!
Utter your gravity o'er a gossip's bowl,
For here we need it not.

Lady Cap. You are too hot.

161. *o'*] Theobald; *a* Q, F. 164. *itch.—Wife,*] Capell, *itch: Wife,* Q 5, *itch, wife,* Q, *itch, wife:* F. 165. *lent*] Q, F; *sent* Q 1. 167. *curse*] Q, F; *crosse* Q 1. 171. *prudence; smatter*] F (comma after *Prudence*), *Prudence smatter* Q; *gossips*] Q, *gossip* F. 172. Cap. *O, . . . den*] Capell (hyphening *God-ye-good-den*, and adding *?*); Cap. *Oh goddegodden* Q 1; *Father, ô Godigeden* Q (continued to Nurse, and so F, spelling *Godigoden*); Fa. *O Godigeden* Qq 4, 5. 173. Nurse] Qq 4, 5; omitted Q, F. 174. *bowl*] Q, *bowles* F.

165. *lent*] Many editors prefer the *sent* of Q 1.

168. *hilding*] See II. iv. 47.

171. *smatter*] prate. So J. Heywood, *The Pardoner and the Friar*: "What, standest thou there all the day smattering!" Hazlitt's Dodsley's *Old Plays*, i. 211.

172. *God ye good den*] God give you good even; see I. ii. 58. Qq 4, 5 rightly assign these words to *Fa.* (*Father, i.e.* Capulet). Q, F make *Father* part of the speech, assigning to *Nurse* the words from "I speak" to "one speak?"

173. *Peace*] Theobald emended the metre by reading *Peace, peace.* Fleay conjectures *speak t' ye* as the close of the Nurse's preceding speech.

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Cap. God's bread! it makes me mad.
Day, night, hour, tide, time, work, play,
Alone, in company, still my care hath been
To have her match'd; and having now provided
A gentleman of noble parentage,
Of fair demesnes, youthful, and nobly train'd,
Stuff'd, as they say, with honourable parts,
Proportion'd as one's thought would wish a man;
And then to have a wretched puling fool,
A whining mammet, in her fortune's tender,
To answer "I 'll not wed," "I cannot love,"
"I am too young," "I pray you, pardon me."

176–178. *God's . . . company*] Q, F; *Gods blessed mother wife it mads me, Day, night, early, late, at home, abroad, Alone, in company, waking or sleeping*, Q 1. 177. *tide*] Q, *ride* F. 180. *noble*] Q, F; *princely* Q 1. 181. *train'd*] Q 1; *liand* Q; *allied* Qq 3–5, F. 183. *thought would*] Q, F; *heart could* Q 1. 185. *fortune's*] Theobald; *fortunes* Q, F.

176–178] Pope, following, in the main, Q 1, read:

"God's bread! it makes me mad:
day, night, late, early,
At home, abroad; alone, in company,
Waking or sleeping, still," etc.

So Malone, reading with Q 1 *early, late.*—Fleay conjectured and Daniel reads:

"God's bread, it makes me mad;
Day-tide, night-time, waking or sleeping hour,
At home, abroad, alone, in company,
Working or playing, still," etc.

Perhaps Shakespeare intended that Capulet's madness should break the metrical regularity. A passage in the play *Wily Beguiled*, resembling this speech, is quoted by Malone; but his statement that Nash in 1596 alluded to this old play is probably an error; the earliest existing edition is of 1606. Several hints for this speech were derived from Brooke's poem.

178. *my care*] Rushton, *Shakespeare's Euphuism*, p. 64, cites Lyly: "Mine only care hath bene hetherto, to match thee. . . . At the last I have found . . . a gentleman of great revenues, of a noble progenie, of honest behaviour, of comly personage."

181. *train'd*] The *allied* of Q 3 is preferred by several editors. On the suggestion of Q *liand*, Capell conjectured *'lianc'd*; Mommsen *lined* (spoken of Paris' purse), or *loin'd*.

185. *mammet . . . tender*] a whining puppet, on the offer of good fortune. Mammet or maumet, an idol (from the supposed idolatry of the religion of Mahomet), hence a puppet. So *1 Henry IV.* II. iii. 95: "to play with mammets." *Every Woman in her Humour* (1609): "I have seen the city of New Nineveh and Julius Cæsar acted by mammets."

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But, an you will not wed, I 'll pardon you:
Graze where you will, you shall not house with me:
Look to 't, think on 't, I do not use to jest.
Thursday is near; lay hand on heart, advise:
An you be mine, I 'll give you to my friend;
An you be not, hang, beg, starve, die in the streets,
For, by my soul, I 'll ne'er acknowledge thee,
Nor what is mine shall never do thee good.
Trust to 't, bethink you; I 'll not be forsworn.
[*Exit.*

Jul. Is there no pity sitting in the clouds,
That sees into the bottom of my grief?
O, sweet my mother, cast me not away!
Delay this marriage for a month, a week;
Or, if you do not, make the bridal bed
In that dim monument where Tybalt lies.

Lady Cap. Talk not to me, for I 'll not speak a word.
Do as thou wilt, for I have done with thee. [*Exit.*

Jul. O God! — O nurse! how shall this be prevented?
My husband is on earth, my faith in heaven;
How shall that faith return again to earth,
Unless that husband send it me from heaven
By leaving earth?—comfort me, counsel me.—
Alack, alack, that heaven should practise stratagems
Upon so soft a subject as myself!—
What say'st thou? hast thou not a word of joy?
Some comfort, nurse.

188. *an*] Capell; *and* Q, F. 192, 193. *An*] Capell; *And* Q, F.

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Nurse. Faith, here 'tis. Romeo
Is banished; and all the world to nothing,
That he dares ne'er come back to challenge you;
Or, if he do, it needs must be by stealth.
Then, since the case so stands as now it doth,
I think it best you married with the county.
O, he's a lovely gentleman;
Romeo's a dishclout to him: an eagle, madam,
Hath not so green, so quick, so fair an eye
As Paris hath. Beshrew my very heart,
I think you are happy in this second match.
For it excels your first: or if it did not,
Your first is dead, or 'twere as good he were
As living here and you no use of him.
Jul. Speakest thou from thy heart?
Nurse. And from my soul too;
Or else beshrew them both.

227, 228. *And . . . both*] F, one line (omitting *or*) Q,

213. Nurse] In this speech Shakespeare adopts and develops suggestions from Brooke's poem.

215. *challenge*] lay claim to. The word is also used for arraign, impeach.

220. *dishclout*] A common mode of comparison; so Massinger, *Bashful Lover*, v. i.: "I am gazing on this gorgeous house; our cote 's a dishclout to it."

221. *green*] Hanmer, followed by Warburton and Johnson, read *keen*. From Chaucer to Longfellow the praises of green or greenish-yellow (citrine) eyes have been sung, and not in English poetry alone. In *The Two Noble Kinsmen*, v. i., we have "thy rare green eye." In a sonnet by Drummond, the gods advise Nature as to the most desirable colour for Auristella's eyes; Nature accepts the advice of Jove and Venus, and the eyes are "a paradise of green." Compare the comic praise of green eyes in *Midsummer Night's Dream*, v. i. 342.

226. *here*] Hanmer read *hence*; Johnson says that *here* may signify *in this world*; an anonymous critic suggests *there*. Mr. A. Thiselton suggests that *here* is equal to *he're*, that is *he were*.

227.] To square the line to suit the editor's ear Steevens omitted *And*, Capell *from* (before *my soul*), Hanmer *too*.

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Jul. Amen!
Nurse. What?
Jul. Well, thou hast comforted me marvellous much.
Go in; and tell my lady I am gone,
Having displeased my father, to Laurence' cell,
To make confession and to be absolved.
Nurse. Marry, I will; and this is wisely done. [*Exit.*
Jul. Ancient damnation! O most wicked fiend!
Is it more sin to wish me thus forsworn,
Or to dispraise my lord with that same tongue
Which she hath praised him with above compare
So many thousand times?—Go, counsellor;
Thou and my bosom henceforth shall be twain.—
I 'll to the friar, to know his remedy:
If all else fail, myself have power to die. [*Exit.*

ACT IV

SCENE I.—*Verona. Friar Laurence's cell.*

Enter Friar LAURENCE *and* PARIS.

Fri. On Thursday, sir? the time is very short.
Par. My father Capulet will have it so;

233. Exit] omitted Q, F; She lookes after Nurse Q 1. 234. *wicked*] Q, F; *cursed* Q 1. 235. *Is it*] Q, *It is* F.

Act IV. Scene I.

Friar Laurence's cell] Capell.

228. *What?*] Hanmer reads *To what?* Keightley: *What to?*

234. *Ancient damnation!*] Steevens cites the same term of reproach from Marston, *The Malcontent* (1604). In *Westward Hoe* (Pearson's Dekker, ii. p. 306) we have "stale damnation!" used as here.

234. *wicked fiend*] Dyce (ed. 2) reads *cursed* with Q 1. S. Walker, thinking *wicked* "flat," conjectured *wither'd.*

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And I am nothing slow to slack his haste.

Fri. You say you do not know the lady's mind:
Uneven is the course; I like it not.

Par. Immoderately she weeps for Tybalt's death,
And therefore have I little talk'd of love,
For Venus smiles not in a house of tears.
Now, sir, her father counts it dangerous
That she doth give her sorrow so much sway,
And in his wisdom hastes our marriage,
To stop the inundation of her tears,
Which, too much minded by herself alone,
May be put from her by society:
Now do you know the reason of this haste.

Fri. [*Aside.*] I would I knew not why it should be slow'd—
Look, sir, here comes the lady towards my cell.

Enter JULIET.

Par. Happily met, my lady and my wife!

Jul. That may be, sir, when I may be a wife.

3. *slow to slack*] Q, F; *slacke to slow* Q 1. 7. *talk'd*] Q 5; *talke* Q, F. 10. *doth*] Q (alone) reads *do*. 15. *haste.*] Q, *hast?* F. 16. [Aside]] Theobald. 17. *towards*] F, *toward* Q. 18. *Happily met*] Q, F; *Welcome my love* Q 1.

3. *slow to slack*] Malone: "There is nothing of slowness in me, to induce me to slacken or abate his haste." Johnson conjectured *back* (for *slack*), *i.e.* to abet and enforce. Knight: "I am nothing slow (so as) to slack his haste," which seems the right explanation.

5. *Uneven*] indirect, not straightforward. See *New Eng. Dict.*, *even*, *4*. Compare "even play of battle," *Henry V.* IV. viii. 114, and *Hamlet*, II. ii. 298: "be even and direct with me."

7. *talk'd*] Mommsen defends *talk* Q, F, as referring to Juliet's silence consequent on her grief.

10. *sway*] Collier (MS.) *way*.

11. *marriage*] a trisyllable, as occasionally elsewhere in Shakespeare.

16. *slow'd*] Steevens cites Gorges' *Lucan's Pharsalia*, ii.: "will you overflow The fields, thereby my march to *slow*."

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Par. That may be must be, love, on Thursday next.
Jul. What must be shall be.
Fri. That 's a certain text.
Par. Come you to make confession to this father?
Jul. To answer that, I should confess to you.
Par. Do not deny to him that you love me.
Jul. I will confess to you that I love him.
Par. So will ye, I am sure, that you love me.
Jul. If I do so, it will be of more price
Being spoke behind your back, than to your face.
Par. Poor soul, thy face is much abused with tears.
Jul. The tears have got small victory by that;
For it was bad enough before their spite.
Par. Thou wrong'st it more than tears with that report.
Jul. That is no slander, sir, which is a truth,
And what I spake, I spake it to my face.
Par. Thy face is mine, and thou hast slander'd it.
Jul. It may be so, for it is not mine own.—
Are you at leisure, holy father, now;
Or shall I come to you at evening mass?
Fri. My leisure serves me, pensive daughter, now.—
My lord, we must entreat the time alone.

23. *I should*] Q, F; *were to* Q 1. 26. *ye*] Q, F; *you* Capell and others. 33. *slander . . . a truth*] Q, F; *wrong sir, that is a truth* Q 1 (so Capell, reading *but a*). 34. *my*] Q, *thy* F. 40. *we*] Q 1, Q; *you* F; *I* Ff 2–4.

38. *evening mass*] See *The Religion of Shakespeare, chiefly from the writings of Richard Simpson*, by H. S. Bowdon (1899), pp. 271–274; it is there shown that *mass* was used of various church offices; that, in the stricter sense of mass, there was great latitude in ancient times as to the hour; that Pius v. (1566–72) prohibited evening masses; that the new law was slow in coming into operation in Germany, and perhaps in England; finally, that in Verona the forbidden custom lingered to the nineteenth century.

40. *entreat*] Schmidt explains "beg to be left alone." *New Eng. Dict.* reading with F, "you must entreat," explains *beguile, pass* (time); but the *Dict.* gives no other example of this sense.

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Par. God shield I should disturb devotion!—
Juliet, on Thursday early will I rouse ye:
Till then, adieu; and keep this holy kiss. [*Exit.*

Jul. O, shut the door, and when thou hast done so,
Come weep with me; past hope, past cure, past help!

Fri. Ah, Juliet, I already know thy grief!
It strains me past the compass of my wits:
I hear thou must, and nothing may prorogue it,
On Thursday next be married to this county.

Jul. Tell me not, friar, that thou hear'st of this,
Unless thou tell me how I may prevent it:
If in thy wisdom thou canst give no help,
Do thou but call my resolution wise,
And with this knife I 'll help it presently.
God join'd my heart and Romeo's, thou our hands;
And ere this hand, by thee to Romeo seal'd,
Shall be the label to another deed,
Or my true heart with treacherous revolt

41. *God shield I*] Q 5, *Godshield, I* Q, *Godshield: I* F. 42. *ye*] Q, F; *you* Theobald and others. 44. *O,*] Q, F; *Go* Q 1. 45. *cure*] Q 1, Q 5; *care* Q, F. 46. *Ah*] Q 1; *O* Q, F. 47. *strains*] Q, *streames* F. 54. *with this*] Q, *with' his* F. 56. *Romeo*] F, *Romeos* Q, *Romeo's* Q 5 and some editors.

41. *God shield*] Schmidt explains God forbid; a shield may both repel and protect; so, perhaps, equivalent to God defend us! in *Midsummer Night's Dream*, III. i. 31: "to bring in — God shield us — a lion among ladies."

45. *cure*] Some editors prefer *care* Q, F, on the ground that *past cure* and *past help* are substantially the same. In *Love's Labour's Lost*, v. ii. 28, we have: "past cure is still past care."

48. *prorogue*] See II. ii. 78.

54. *knife*] White: "The ladies of Shakespeare's day customarily wore knives at their girdles."

57. *label*] The seals of deeds, as Malone explains, in Shakespeare's time were appended on slips or labels affixed to the deed. See *Richard II.* v. ii. 56.

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Turn to another, this shall slay them both:
Therefore, out of thy long-experienced time,
Give me some present counsel; or, behold,
'Twixt my extremes and me this bloody knife
Shall play the umpire, arbitrating that
Which the commission of thy years and art
Could to no issue of true honour bring.
Be not so long to speak; I long to die,
If what thou speak'st speak not of remedy.

Fri. Hold, daughter: I do spy a kind of hope,
Which craves as desperate an execution
As that is desperate which we would prevent.
If, rather than to marry County Paris,
Thou hast the strength of will to slay thyself,
Then is it likely thou wilt undertake
A thing like death to chide away this shame,
That copest with death himself to scape from it;
And, if thou darest, I 'll give thee remedy.

Jul. O, bid me leap, rather than marry Paris,
From off the battlements of yonder tower;
Or walk in thievish ways; or bid me lurk

60. *long-experienced*] hyphen Pope (F spells *expetiens't*). 66. *Be . . . die*] Q, F; *Speake not, be briefe: for I desire to die* Q 1. 72. *of will*] Q, F; *or will* Q 1; *slay*] Q 1, Qq 4, 5; *stay* Q, F; *lay* F 2. 75. *from*] Q, *fro* F. 78. *yonder*] Q 1; *any* Q, F. 79, 80. *Or walk . . . bears*] Q, F; *Or chaine me to some steepie mountaines top, Where roaring Beares and savage Lions are:* Q 1.

62. *extremes*] extremities, straits, sufferings, as in *Troilus and Cressida*, IV. ii. 108.

64. *commission*] authority, warrant, as often in Shakespeare.

69. *an execution*] Walker conjectures that *an* is an interpolation.

76. *And, if*] Delius conjectures *An if*.

78. *yonder*] Ulrici considers *any* Q, F more vigorous — any tower, no matter how high.

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Where serpents are; chain me with roaring bears;
Or shut me nightly in a charnel-house,
O'er-cover'd quite with dead men's rattling bones,
With reeky shanks, and yellow chapless skulls;
Or bid me go into a new-made grave
And hide me with a dead man in his shroud;
Things that, to hear them told, have made me tremble;
And I will do it without fear or doubt,
To live an unstain'd wife to my sweet love.

Fri. Hold, then; go home, be merry, give consent
To marry Paris: Wednesday is to-morrow:
To-morrow night look that thou lie alone,
Let not thy nurse lie with thee in thy chamber:
Take thou this vial, being then in bed,
And this distilled liquor drink thou off;
When presently through all thy veins shall run
A cold and drowsy humour; for no pulse
Shall keep his native progress, but surcease;
No warmth, no breath, shall testify thou livest;

81. *shut*] Q 1; *hide* Q, F, and many editors. 83. *chapless*] Q 4, *chapels* Q, *chappels* F. 85. *shroud*] Qq 4, 5; omitted Q; *grave* F. 86. *told*] Q, F; *namde* Q 1. 92. *thy nurse*] F, *the Nurse* Q. 94. *distilled*] Q 1; *distilling* Q, F. 98. *breath*] F, *breast* Q.

83. *reeky*] reeking with malodorous vapours; strictly smoky, and hence foul; see note on *Hamlet* (ed. Dowden), III. iv. 184.

89–93. *Hold . . . bed*] Q 1 reads:
"Hold Iuliet, hie thee home, get thee to bed,
Let not thy Nurse lye with thee in thy Chamber:
And when thou art alone, take thou this Violl."

93. *Take thou*] Shakespeare in what follows derives much from Brooke's poem.

96, 97. *A cold . . . surcease*] Q 1 reads:
"A dull and heavie slumber, which shall seaze
Each vitall spirit: for no Pulse shall keepe
His naturall progresse, but surcease to beate:"

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The roses in thy lips and cheeks shall fade
To paly ashes; thy eyes' windows fall,
Like death, when he shuts up the day of life;
Each part, deprived of supple government,
Shall, stiff and stark and cold, appear like death;
And in this borrow'd likeness of shrunk death
Thou shalt continue two and forty hours,
And then awake as from a pleasant sleep.
Now, when the bridegroom in the morning comes
To rouse thee from thy bed, there art thou dead:
Then, as the manner of our country is,
In thy best robes uncover'd on the bier
Thou shalt be borne to that same ancient vault
Where all the kindred of the Capulets lie.
In the mean time, against thou shalt awake,
Shall Romeo by my letters know our drift,
And hither shall he come; and he and I
Will watch thy waking, and that very night
Shall Romeo bear thee hence to Mantua.
And this shall free thee from this present shame,
If no inconstant toy nor womanish fear

99. *fade*] Q 3, F; *fade:* Q. 100. *To paly*] Q 5, *Too many* Q, *To many* F, *To mealy* F 2; *thy*] Q, *the* F. 101. *shuts*] Q, *shut* F. 111. *shalt*] F, *shall* Q. 115, 116. *and . . . waking*] Qq 3–5, *an . . . walking* Q, omitted F. 119. *inconstant*] Q, F; *unconstant* Ff 3, 4, and several editors.

105. *two and forty hours*] Maginn proposed two and fifty; Marsh (*Notes and Queries*, 1877) two and thirty. See Introduction.

110. *best robes*] Malone notices that the Italian custom of carrying the dead body to the grave richly dressed, and with the face uncovered is described in Brooke's poem. Coryat, *Crudities*, ii. 27: "For they [in Italy] carry the corse to church with face, hands, and feet all naked, and wearing the same apparel that the person wore lately before it died."

110. *bier*] After line 110 Qq, Ff give a line here omitted: "Be borne to burial in thy kindreds grave." It was doubtless, as Daniel observes, an uneffaced variation of line 111 in the "copy" from which Q was printed.

119. *inconstant toy*] fickle freak; so "toys of desperation," *Hamlet*,

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Abate thy valour in the acting it.

Jul. Give me, give me! O, tell not me of fear!

Fri. Hold; get you gone: be strong and prosperous
In this resolve. I 'll send a friar with speed
To Mantua, with my letters to thy lord.

Jul. Love give me strength! and strength shall help afford.
Farewell, dear father. [*Exeunt.*

SCENE II.—*The Same. Hall in Capulet's house.*

Enter CAPULET, *Lady* CAPULET, *Nurse, and Servingmen.*

Cap. So many guests invite as here are writ.—
[*Exit Servant.*
Sirrah, go hire me twenty cunning cooks.

Second Serv. You shall have none ill, sir, for I 'll try if they can lick their fingers.

Cap. How canst thou try them so?

121. *not me*] Q, F; *me not* Qq 4, 5; *fear*] Q, *care* F.

Scene II.

Hall . . .] Capell. Enter . . .] substantially Q, F, which add after Servingmen "two or three." 1. Exit] . . . omitted Q, F. 3, 6. Second Serv.] Malone; Ser. Q, F.

I. iv. 75. "Inconstant toy" and "womanish dread" occur in Brooke's poem.

121. *Give me*] Pope, followed by several editors, reads, "Give me, Oh give me, tell not me," and so Theobald, reading "tell me not." Lettsom's conjecture, "O give 't me, give 't me," is held by Dyce (comparing "'Give me,' quoth I," *Macbeth*, I. iii. 5) as unnecessary.

Scene II.

2. *twenty cunning cooks*] The impetuous old Capulet characteristically forgets Tybalt's death, and his intention (III. iv. 27) that the wedding should be almost a private affair.

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Second Serv. Marry, sir, 'tis an ill cook that cannot lick his own fingers: therefore he that cannot lick his fingers goes not with me.

Cap. Go, be gone.— [*Exit Second Servant.*
We shall be much unfurnish'd for this time.
What, is my daughter gone to Friar Laurence?

Nurse. Ay, forsooth.

Cap. Well, he may chance to do some good on her:
A peevish self-will'd harlotry it is.

Enter JULIET.

Nurse. See where she comes from shrift with merry look.

Cap. How now, my headstrong! where have you been gadding?

Jul. Where I have learn'd me to repent the sin
Of disobedient opposition
To you and your behests, and am enjoin'd
By holy Laurence to fall prostrate here,
To beg your pardon. Pardon, I beseech you!
Henceforward I am ever ruled by you.

Cap. Send for the county; go, tell him of this:
I 'll have this knot knit up to-morrow morning.

9. Exit . . .] Capell. 15. *comes . . . look*] Q, F; *commeth from confession* Q 1.

6. *ill cook*] Steevens quotes the adage, as given in Puttenham's *Arte of English Poesie* (1589): "A bad cooke that cannot his owne fingers lick." It is also given in Heywood's *Proverbs* (Spenser Soc. ed. 151).

14. *peevish*] may mean childish, thoughtless, foolish, as in other passages of Shakespeare, and in Lyly's *Endimion*, I. i.: "There never was any so *peevish* to imagine the moone either capable of affection or shape of a mistris." Perhaps childishly perverse is implied.

14. *harlotry*] Used much as "slut" might be used at a later date. Compare the description of Lady Mortimer in *1 Henry IV.* III. i. 198: "a peevish self-will'd harlotry, one that no persuasion can do good upon."

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Jul. I met the youthful lord at Laurence' cell,
And gave him what becomed love I might,
Not stepping o'er the bounds of modesty.
Cap. Why, I am glad on't; this is well: stand up:
This is as't should be.—Let me see the county;
Ay, marry, go, I say, and fetch him hither.—
Now, afore God, this reverend holy friar,
All our whole city is much bound to him.
Jul. Nurse, will you go with me into my closet,
To help me sort such needful ornaments
As you think fit to furnish me to-morrow?
Lady Cap. No, not till Thursday; there is time enough.
Cap. Go, nurse, go with her:—we'll to church to-morrow. [*Exeunt Juliet and Nurse.*
Lady Cap. We shall be short in our provision:
'Tis now near night.
Cap. Tush, I will stir about,
And all things shall be well, I warrant thee, wife:
Go thou to Juliet, help to deck up her;
I'll not to bed to-night; let me alone;

31. *reverend holy*] Q, F; *holy reverent* Q 1, Q 5. 36. *there is*] Q, *there's* F.

26. *becomed*] becoming, befitting.
33. *closet*] private chamber, as in *Hamlet*, II. i. 77.
36. Lady Cap.] In Q 1:
"*Moth.* I pree thee doo, good Nurse goe in with her,
Helpe her to sort Tyres, Rebatoes, Chaines,
And I will come unto you presently."
39. *near night*] Malone observes that immediately after Romeo's parting from his bride at daybreak she went to the Friar; she returns, and it is near night. Dramatic time is often dealt with by Shakespeare as subject to dramatic illusion.
41. *up her*] Hudson adopts Lettsom's conjecture *her up*; so "trim her up," IV. iv. 25.

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I 'll play the housewife for this once.—What, ho!—
They are all forth: well, I will walk myself
To County Paris, to prepare him up
Against to-morrow. My heart is wondrous light,
Since this same wayward girl is so reclaim'd.
[*Exeunt.*

SCENE III.—*The Same. Juliet's chamber.*

Enter JULIET *and Nurse.*

Jul. Ay, those attires are best; but, gentle nurse,
I pray thee, leave me to myself to-night;
For I have need of many orisons
To move the heavens to smile upon my state,
Which, well thou know'st, is cross and full of sin.

Enter Lady CAPULET.

Lady Cap. What, are you busy, ho? need you my help?

Jul. No, madam; we have cull'd such necessaries
As are behoveful for our state to-morrow:
So please you, let me now be left alone,
And let the nurse this night sit up with you,
For I am sure you have your hands full all
In this so sudden business.

45. *him up*] F, *up him* Q.

Scene III.

Juliet's chamber] Rowe. 6. *ho? need you*] Q, F; *doo you need* Q 1.

5. *sin*] In Q 1 Nurse speaks, "Well theres a cleane smocke under your pillow, and so good night," with which words she departs.

8. *behoveful*] useful. Only here in Shakespeare; *New Eng. Dict.* says: "Extremely common from 1400 to 1700; but used since only by archaists." The only example after 1736 is cited from Carlyle's *Frederick.*

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Lady Cap. Good night:
Get thee to bed, and rest, for thou hast need.
[*Exeunt Lady Capulet and Nurse.*

Jul. Farewell!—God knows when we shall meet again.
I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life:
I'll call them back again to comfort me.
Nurse!—What should she do here?
My dismal scene I needs must act alone.—
Come, vial.—
What if this mixture do not work at all?
Shall I be married then to-morrow morning?
No, no:—this shall forbid it:—lie thou there.—
[*Laying down a dagger.*
What if it be a poison, which the friar
Subtly hath minister'd to have me dead,
Lest in this marriage he should be dishonour'd,
Because he married me before to Romeo?
I fear it is: and yet, methinks, it should not,
For he hath still been tried a holy man.

16. *life*] Q, *fire* F. 18. *Nurse!*—] Hanmer; *Nurse*, Q, F. 22. *Shall . . . morning?*] Q, F; *Must I of force be married to the Countie?* Q 1. 23. *No . . . there*] Q, F; *This shall forbid it. Knife, lye thou there* Q 1.

15, 16. *I . . . life*] So Brooke's poem: "A sweat as cold as mountaine yse pearst through her slender skin."

20. *Come, vial*—] The dramatic pause following *vial* in this (Hanmer's) arrangement is disregarded by Keightley, who emends thus:

"Nurse!—What should she do here?
My dismal scene
I needs must act alone. Come, vial, come!"

23. *lie thou there*] Juliet had already provided herself with a dagger; see IV. i. 54. Gifford says that daggers were worn in Shakespeare's time by every woman in England. They certainly, as Steevens shows by several quotations which speak of "wedding knives," formed part of the accoutrements of a bride.

29. *For . . . man*] Instead of this one line Q 1 has two, the second of which Steevens and other editors make part of the text:

"He is a holy and religious Man:
I will not entertaine so bad a thought."

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How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? there's a fearful point!
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
Or, if I live, is it not very like,
The horrible conceit of death and night,
Together with the terror of the place,
As in a vault, an ancient receptacle,
Where, for this many hundred years, the bones
Of all my buried ancestors are pack'd;
Where bloody Tybalt, yet but green in earth,
Lies festering in his shroud; where, as they say,
At some hours in the night spirits resort:
Alack, alack, is it not like that I,
So early waking, what with loathsome smells
And shrieks like mandrakes' torn out of the earth,

40. *this*] Q, *these* F. 47. *mandrakes'*] Capell (Errata); *mandrakes* Q, F.

39. *As*] Schmidt takes "As" here to mean "to wit," and cites many other passages of Shakespeare, where, he maintains, it has a like meaning. Steevens supposes that the charnel at Stratford-on-Avon was in Shakespeare's mind when he wrote these lines.

39. *receptacle*] Rolfe: "For the accent compare *Titus Andronicus*, I. i. 92: 'O sacred receptacle of my joys.'"

43. *festering*] becoming loathsome by corruption, as in *Henry V.* IV. iii. 88.

47. *mandrakes'*] The mandrake, or mandragora (the opiate properties of which are spoken of in *Othello*, III. iii. 330), having a forked root, was supposed to be like a man, to have a proportion of animal life, and (as T. Newton in his *Herball of the Bible*, 1587, notices) possibly to be engendered by dead criminals who had been executed and buried. When torn from the earth the mandrake uttered shrieks; the uprooter went mad; it was wise, as Bulleine notices (*Bulwark of Defence against Sickness*, 1575), to tie a dog to the root and let him be the victim, stopping one's ears meanwhile "for feare of the terrible shriek and cry." References in Elizabethan dramatists to the mandrake and its terrors are not uncommon. See *2 Henry VI.* III. ii. 310: "Would curses kill, as doth the mandrake's groan?"

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That living mortals, hearing them, run mad:
O, if I wake, shall I not be distraught,
Environed with all these hideous fears?
And madly play with my forefathers' joints?
And pluck the mangled Tybalt from his shroud?
And, in this rage, with some great kinsman's bone,
As with a club, dash out my desperate brains?
O, look! methinks I see my cousin's ghost
Seeking out Romeo, that did spit his body
Upon a rapier's point:—stay, Tybalt, stay!—
Romeo, I come! this do I drink to thee.
[*She falls upon her bed within the curtains.*

SCENE IV.—*The Same. Hall in Capulet's house.*

Enter Lady CAPULET *and Nurse.*

Lady Cap. Hold, take these keys, and fetch more spices, nurse.

49. *O, if I wake*] Hanmer; *O if I walke* Q, F; *Or if I wake* Qq 4, 5; *Or if I walke* F 2. 57. *a*] Q, *my* F, *his* F 2. 58. *Romeo . . . thee*] Q 1, Pope; *Romeo, Romeo, Romeo, heeres drinke, I drinke to thee* Q, F. She . . . curtains] Q 1; omitted Q, F.

Scene IV.

Hall . . .] Theobald (substantially).

49. *Distraught*] distracted.

58. *Romeo, I come*] Dyce suggests that *heeres drinke*, Q, F, may be a corrupted stage-direction foisted into the text. Daniel writes: "I incline also to believe that the triple repetition of *Romeo* in those editions may have been intended as an addition to the text as given in Q 1, to be murmured by Juliet as she falls asleep." Johnson read, "Romeo, here's drink! Romeo, I drink to thee!"; Knight (Stratford ed.), "Romeo, Romeo, Romeo, I drink to thee."

58. She falls . . .] The Cambridge editors introduce this stage-direction from Q 1. Daniel writes: "The space 'within the curtains,' where Juliet's bed is placed, was the space at the back of the stage proper, beneath the raised stage or gallery which served for a balcony . . .; this was divided from the stage proper by a traverse or curtain."

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Nurse. They call for dates and quinces in the pastry.

Enter CAPULET.

Cap. Come, stir, stir, stir! the second cock hath crow'd,
The curfew bell hath rung, 'tis three o' clock:
Look to the baked meats, good Angelica:
Spare not for cost.

Nurse. Go, you cot-quean, go,
Get you to bed; faith, you 'll be sick to-morrow
For this night's watching.

Cap. No, not a whit: what, I have watch'd ere now
All night for lesser cause, and ne'er been sick.

Lady Cap. Ay, you have been a mouse-hunt in your time;

4. *o'*] Theobald; *a* Q, F. 10. *lesser*] Q, *lesse* F, *a lesse* F 2.

2. *pastry*] the room where paste was made; so pantry, spicery, laundry, buttery. Staunton quotes from Breton, *A Floorish upon Fancie* (1582): "The pastrie, mealehouse, and the roome whereas the coales do ly."

4. *curfew bell*] Strictly this was an evening bell (*couvre feu*) rung at eight or nine o'clock. Shakespeare uses *curfew* correctly in *Measure for Measure*, IV. ii. 78. The word came to be used of other ringings. Thus, in *Liverpool Municipal Records* of 1673 and 1704 (quoted in *New Eng. Dict.*): "Ring Curphew all the yeare long at *4 a clock* in the morning and eight at a night." Q 1 reads: "The Curfewe bell hath rung, t'is *foure a clocke.*"

5. *baked meats*] pastry, pies, as in *Hamlet*, I. ii. 180; Palsgrave, *Lesclarcissement* (1530): "Bake meate, *viands en paste.*"

5. *Angelica*] more probably Lady Capulet (to whom "Spare not for cost" seems appropriate) than the Nurse.

6. Nurse] Z. Jackson suggested that this speech belongs to Lady Capulet; Singer and Hudson adopt the suggestion, sending the Nurse off the stage after line 2. But on such an occasion the old retainer might be familiar with her master. Q 1 makes Capulet reply to this speech: "I warrant thee Nurse I have," etc.

6 *Go, you cot-quean*] Theobald and other editors read *Go go*, to emend the verse. *Cot-quean* is primarily the housewife of a labourer's cot; thence a vulgar, scolding woman; used of a man it means a man who acts the housewife. So *Roaring Girl* (1611)—Dekker, Works, 1873, iii. 177: "I cannot abide these aperne [apron] husbands; such *cot-queanes.*"

11. *mouse-hunt*] "Mouse," as a term of endearment for a woman, appears in *Hamlet*, III. iv. 183, and elsewhere in Shakespeare; mouse-

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But I will watch you from such watching now.
[*Exeunt Lady Capulet and Nurse.*

Cap. A jealous-hood, a jealous-hood!—

Enter three or four Servingmen, with spits, logs, and baskets.

Now, fellow,
What's there?

First Serv. Things for the cook, sir, but I know not what.

Cap. Make haste, make haste. [*Exit first Serv.*]—
Sirrah, fetch drier logs:
Call Peter, he will show thee where they are.

Second Serv. I have a head, sir, that will find out logs,
And never trouble Peter for the matter. [*Exit.*

Cap. Mass, and well said; a merry whoreson, ha!
Thou shalt be logger-head.—Good faith, 'tis day:
The county will be here with music straight,
For so he said he would. [*Music within.*
I hear him near.—
Nurse!—Wife!—What, ho!—What, nurse, I say!

13. *jealous-hood*] hyphen F 4. 14. *What's*] F 2, *What is* Q, *What* F. 15. First Serv.] Capell; Fel. [=Fellow] Q, F. 16. *haste.* [Exit . . .]] Capell, *haste* Q, *haste*, F. 18. Second Serv.] Capell; Fel. Q, F. 19. Exit] Capell. 21. *faith*] Qq 4, 5, F 2; *father* Q, F. 23. Music within] Capell (line 22), as here Cambridge; Play Musicke (after line 21) Q, F.

hunt would, accordingly, mean pursuer of women. "Hunt," meaning hunter, is not uncommon; thus Turbervile, *Book of Venerie* (1575): "Then the chiefe *hunte* shall take his knife, and cut off the deares ryght foote." Dyce and others, however, explain *mouse-hunt* as the stoat, and attribute to the animal strong sexual propensities. Cassio (Dyce notes), in *Othello*, calls Bianca a "fitchew"—that is, a polecat.

13. *jealous-hood*] What are called *nonce*-formations (made for an occasion) are common with *-hood*. Here the abstract, equivalent to jealousy, is put for the concrete.

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Re-enter Nurse.

Go waken Juliet, go, and trim her up;
I 'll go and chat with Paris:—hie, make haste,
Make haste; the bridegroom he is come already:
Make haste, I say. [*Exeunt.*

SCENE V.—*The Same. Juliet's chamber.*

Enter Nurse.

Nurse. Mistress! what, mistress! Juliet! fast, I warrant her, she:
Why, lamb! why, lady! fie, you slug-a-bed!
Why, love, I say! madam! sweet-heart! why, bride!
What, not a word? you take your pennyworths now;
Sleep for a week; for the next night, I warrant,
The County Paris hath set up his rest

28. Exeunt] Capell.

Scene V.

Juliet's chamber] Theobald (who adds "Juliet on a bed"). 1. *she*] omitted F 2.

1. *mistress! Juliet*] Daniel reads —"what, mistress Juliet!"—.

6. *set up his rest*] A metaphor from primero, a game at cards; as I understand it, the stake was a smaller sum, the *rest* a larger sum, which, if a player were confident (or desperate) might all be *set*, or *set up*, that is, be wagered. In the game of primero played in dialogue, in the Dialogues (p. 26) appended to Minsheu's Spanish Dict., "two shillings form the stake, eight shillings the *rest*." Florio explains the Italian *restare*, "to set up one's rest, to make a rest, or play upon one's rest at primero." Cotgrave has under *Renvier*: "*Il y renvioit de sa reste*, He set his whole rest, he adventured all his estate upon it." Hence to set up one's rest came to mean to be resolved, or determined. For many examples, see Nares' *Glossary*. The phrase occurs in several passages of Shakespeare, *e.g. Merchant of Venice*, II. ii. 110.

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That you shall rest but little.—God forgive me,
Marry, and amen, how sound is she asleep!
I needs must wake her.—Madam, madam, madam!
Ay, let the county take you in your bed;
He 'll fright you up, i' faith. Will it not be?
What, dress'd! and in your clothes! and down again!
I must needs wake you. Lady! lady! lady!
Alas, alas! Help, help! my lady 's dead!
O, well-a-day, that ever I was born!
Some aqua-vitæ, ho! My lord, my lady!

Enter Lady CAPULET.

Lady Cap. What noise is here?
Nurse. O lamentable day!
Lady Cap. What is the matter?
Nurse. Look, look! O heavy day!
Lady Cap. O me, O me! My child, my only life,
Revive, look up, or I will die with thee.
Help, help! call help.

Enter CAPULET.

Cap. For shame, bring Juliet forth; her lord is come.
Nurse. She 's dead, deceased, she 's dead; alack the day!
Lady Cap. Alack the day, she 's dead, she 's dead, she 's dead!
Cap. Ha! let me see her. Out, alas! she 's cold;
Her blood is settled and her joints are stiff;

7. *little.—God . . . me,*] *little, . . . me.* Q, *little, . . . me:* F. 9. *needs must*] Q, *must needs* F. 15. *well-a-day*] Q 3, F; *wereaday* Q. 16. Enter . . .] Enter Mother Q 1, F; omitted Q.

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Life and these lips have long been separated:
Death lies on her like an untimely frost
Upon the sweetest flower of all the field.

Nurse. O lamentable day!

Lady Cap. O woeful time!

Cap. Death, that hath ta'en her hence to make me wail,
Ties up my tongue, and will not let me speak.

Enter Friar LAURENCE *and* PARIS, *with Musicians.*

Fri. Come, is the bride ready to go to church?

Cap. Ready to go, but never to return.
O son, the night before thy wedding-day
Hath Death lain with thy wife: see, there she lies,
Flower as she was, deflowered by him.
Death is my son-in-law, Death is my heir;
My daughter he hath wedded: I will die,
And leave him all; life, living, all is Death's.

Par. Have I thought long to see this morning's face,
And doth it give me such a sight as this?

Lady Cap. Accurst, unhappy, wretched, hateful day!

32. Enter . . .] "with Musicians" omitted Q, F; present in Q 4. 36. *wife*] Q, F; *bride* Q 1; *see*] F 2; omitted Q, F. 37. *deflowered*] Q, F (deflowred), *deflowred now* F 2. 40. *all; life, living*] Collier, *all life living* Q, F; *all, life, living* Q 4. 41. *long*] F, *loue* Q (alone).

29. *field*] Pope and other editors add here from Q 1 the line "Accursed time! unfortunate old man!"

32. *let me speak*] In Brooke's poem Capulet cannot speak for grief; Shakespeare remembered this, but only to produce a dramatic touch of self-incongruity in the old man.

33. Fri. *Come*] Q 1 alone of early editions gives this line to Paris; it is followed by Staunton.

36. *see*] This added word of F 2 s also found in Q 1.

40. *life, living,*] From Capell onwards, various editors read *life leaving*. In the text *living* means possessions, the means of living, as where Antonio says to Portia (*Merchant of Venice*, v. 286): "Sweet lady, you have given me life and living."

41. *thought long*] desired. In Brooke's poem, anticipating his marriage, Paris' "longing hart *thinkes long* for theyr appoynted howre" (line 2274).

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Most miserable hour that e'er time saw
In lasting labour of his pilgrimage!
But one, poor one, one poor and loving child,
But one thing to rejoice and solace in,
And cruel death hath catch'd it from my sight!
Nurse. O woe! O woeful, woeful, woeful day!
Most lamentable day, most woeful day,
That ever, ever, I did yet behold!
O day! O day! O day! O hateful day!
Never was seen so black a day as this:
O woeful day, O woeful day!
Par. Beguiled, divorced, wronged, spited, slain!
Most detestable death, by thee beguiled,
By cruel cruel thee quite overthrown!
O love! O life! not life, but love in death!
Cap. Despised, distressed, hated, martyr'd, kill'd!
Uncomfortable time, why camest thou now
To murder, murder our solemnity?
O child! O child! my soul, and not my child!
Dead art thou! alack! my child is dead;
And with my child my joys are buried.
Fri. Peace, ho! for shame! confusion's cure lives not

65. *confusion's cure*] Theobald, *confusions care* Q, *confusions: Care* F.

48. *catch'd*] Capell conjectures *snatch'd*.

49. *O woe!*] Grant White suggests that in "this speech of mock heroic woe," Shakespeare ridicules the translation of Seneca's *Tragedies* (1581). The exclamatory mode of love and grief is ridiculed in the Pyramus and Thisbe of *A Midsummer Night's Dream*, v. i.

54. *O . . . day!*] Daniel adopts Fleay's conjecture (to emend metre), "O woeful day! O woeful, woeful day!"

56. *detestable*] Accent on first syllable, as in v. iii. 45.

58. *O love! . . . death*] I doubtfully throw out the suggestion: "O life! not life, O love! but love in death!"

63. *Dead*] Theobald and many editors read, "Dead art thou! dead"; Malone conjectures, "Dead, dead, art thou!"

65. *lives*] Lettsom conjectures *lies*.

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In these confusions. Heaven and yourself
Had part in this fair maid; now heaven hath all,
And all the better is it for the maid:
Your part in her you could not keep from death;
But heaven keeps his part in eternal life.
The most you sought was her promotion,
For 'twas your heaven she should be advanced;
And weep ye now, seeing she is advanced
Above the clouds, as high as heaven itself?
O, in this love, you love your child so ill,
That you run mad, seeing that she is well:
She 's not well married that lives married long,
But she 's best married that dies married young.
Dry up your tears, and stick your rosemary
On this fair corse; and, as the custom is,
In all her best array bear her to church;
For though fond nature bids us all lament,
Yet nature's tears are reason's merriment.

Cap. All things that we ordained festival,
Turn from their office to black funeral;
Our instruments to melancholy bells,

81. *In all*] Q 1; *And in* Q, F. 82. *fond*] F 2; *some* Q, F; *us all*] Q, *all us* F.

72. *advanced*] *Advance* means both *promote* and *raise* or *lift up*, as often in Shakespeare of a sword or a standard. Furness reads *advanced*—.

76. *well*:] Rolfe: "Often thus used of the dead." Compare *Winter's Tale*, v. i. 30, and *Ant. and Cleop.* II. v. 32: "But, sirrah, mark we use To say the dead are well."

79. *rosemary*] The evergreen, emblematic of immortality, and of remembrance, used at both weddings and funerals. See note on *Hamlet*, IV. v. 175 (ed. Dowden). Compare Dekker (Works, ed. Grosart, i. 129): "Death rudely lay with her, and spoild her of a maidenhead . . . the rosemary that was washt in sweete water to set out the Bridall is now wet in teares to furnish her buriall."

80. *custom*] See IV. i. 110, note.

82. *fond*] foolish. Knight defends *some* Q, F, some impulses of nature, comparing Milton's "some natural tears." Possibly the right word is *soon* (misprinted *some*) in the sense, frequent in Shakespeare, of readily.

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Our wedding cheer to a sad burial feast,
Our solemn hymns to sullen dirges change,
Our bridal flowers serve for a buried corse,
And all things change them to the contrary.

Fri. Sir, go you in;—and, madam, go with him;—
And go, Sir Paris;—every one prepare
To follow this fair corse unto her grave.
The heavens do lour upon you for some ill;
Move them no more by crossing their high will.

[*Exeunt Capulet, Lady Capulet, Paris, and Friar.*

First Mus. Faith, we may put up our pipes, and be gone.

Nurse. Honest good fellows, ah, put up, put up;
For, well you know, this is a pitiful case. [*Exit.*

First Mus. Ay, by my troth, the case may be amended.

Enter PETER.

Peter. Musicians, O, musicians, "Heart's ease,

95. Exeunt . . .] Theobald, Exeunt manet Q, Exeunt manent Musici Q 4, Exeunt F. 96. First Mus.] Capell, Musi. Q, Mu. F. 98. Exit] Theobald. 99. First Mus.] Capell, Fid. Q, Mu. F.

88. *dirges*] The transposing of all things from wedding to funeral uses is described in Brooke's poem—"And Hymen to a dirge," etc.

95. Exeunt . . .] Q 1 has the stage-direction, "They all but the Nurse goe foorth, casting Rosemary on her and shutting the Curtens. Enter Musitions."

96. *pipes*] "To put up pipes" was also used figuratively; "Poor mens' children may put up their pipes for being gentils in their day"—*Blazon of Gentry*, Part I.

99. *case*] The play on *case*, state of things, and *case*, cover, occurs again in *Winter's Tale*, IV. iv. 844, where by *case* the Clown means his skin: "though my case be a pitiful one, I hope I shall not be flayed out of it."

99. Enter Peter] So Qq 4, 5, Ff; Qq 2, 3, "Enter Will Kemp"; Q 1, "Enter Servingman." Kemp, the successor of Tarlton in comic parts, played Peter. In both Q 1600 and F his name is prefixed to speeches of Dogberry in *Much Ado*. Before Peter's entrance Qq 2–5 have Exit (or Exeunt) omnes.

100. "*Heart's ease*"] A tune mentioned in *Misogonus*, a play

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Heart's ease": O, an you will have me live, play "Heart's ease."

First Mus. Why "Heart's ease"?

Peter. O, musicians, because my heart itself plays "My heart is full of woe." O, play me some merry dump, to comfort me.

First Mus. Not a dump we; 'tis no time to play now.

Peter. You will not then?

First Mus. No.

Peter. I will then give it you soundly.

First Mus. What will you give us?

Peter. No money, on my faith, but the gleek; I will give you the minstrel.

First Mus. Then will I give you the serving-creature.

101. *an*] Pope; *and* Q, F. 103. First Mus.] Capell, Fidler Q, Mu. F. 105. *of woe*] Qq 4, 5; omitted Q, F. 105, 106. *O . . . comfort me.*] Q omitted F. 107. First Mus.] Capell, Minstrels Q, Mu. F.

as early as 1560; the music is given in Naylor's *Shakespeare and Music* (1896), p. 193.

105. "*My heart is full of woe*"] The burden of the first stanza of *A Pleasant New Ballad of Two Lovers*, printed in Sh. Soc. Papers, I. p. 12: "Hey ho! my heart is full of woe."

106. *dump*] *New Eng. Dict.*: "A mournful or plaintive melody or song; also, by extension, a tune in general; sometimes apparently used for a kind of dance." The adjective *merry* is a comic incongruity. So in *Two Gentlemen of Verona*, III. ii. 85: "to their instruments Tune a deploring dump."

109. First Mus.] Here and in later speeches the speaker is Minst. or Min. (Minstrel) in Qq and Mu. in F.

112, 113. *the gleek . . . minstrel*] "To give the gleek" meant to flout or scoff. "Where's the Bastard's braves and Charles his gleeks?" (scoffs), *1 Henry VI.* III. ii. 123; "gleeking and galling at this gentleman," *Henry V.* v. i. 78. Turbervile's *Ovid's Epistles*, x. vi.: "To him alone she closely clinges, and gives the rest the gleake." There may be a quibble in "give the minstrel" on gleeman or gligman. *Minstrel* may have been a scoffing name, because of the inclusion of wandering "minstrels" in 39 Elizabeth 3 and 4 with bearwards, fencers, etc., as "rogues, vagabonds, and sturdy beggars." For *to give* meaning to represent or describe, compare *Coriolanus*, I. ix. 55: "to us that *give* you truly."

114. *serving-creature*] Perhaps a more contemptuous title than serving-man. In *The Three Ladies of London* (1584), Simplicity says, "Faith I 'll . . . be a *serving-creature*"; Hazlitt's Dodsley's *Old Plays*, x. 253.

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Peter. Then will I lay the serving-creature's dagger on your pate. I will carry no crotchets: I 'll *re* you, I 'll *fa* you. Do you note me?

First Mus. An you *re* us and *fa* us, you note us.

Second Mus. Pray you, put up your dagger, and put out your wit.

Peter. Then have at you with my wit! I will dry-beat you with an iron wit, and put up my iron dagger. Answer me like men:

When griping grief the heart doth wound,
And doleful dumps the mind oppress,
Then music with her silver sound—

why "silver sound"? why "music with her silver sound"? — What say you, Simon Catling?

First Mus. Marry, sir, because silver hath a sweet sound.

118. *An*] Pope; *And* Q, F. 122. *Then . . . wit*] continued to Sec. Mus. Q, F; as here Q 4. 125–127. When . . . sound] verse Q 1; prose Q, F. 125. grief] Q 1; griefes Q, F. 126. And . . . oppress] Q 1; omitted Q, F. 131. First Mus.] 1 Q 1, Minst. Q, Mu. F.

116. *crotchets*] I will bear none of your whims; the same play on the words *crotchets* and *note* occurs in *Much Ado*, II. iii. 58, 59.

116, 117. *I'll* re *you, I'll* fa *you*] It is possible that (as Ulrici thinks) quibbles are continued here. *Ray* meant to befoul; compare *Taming of the Shrew*, IV. i. 3: "Was ever man so beaten? was ever man so *rayed*?" *Fay* meant to cleanse, as in Burton, *Anat. of Melancholy*: "To . . . fay channels." See *New Eng. Dict.* for other examples; and compare the phrase "to dust one's coat." The processes of befouling and cleansing might both be accomplished by a "dry-beating." But probably no quibble is intended.

122. *have at you*] Peter takes *put out* not as meant, *i.e. extinguish*, but as the opposite of *put up* (your dagger), and so draw, unsheathe.

122, 123. *dry-beat*] See III. i. 82, note.

125. When griping grief] From a poem by Richard Edwards in the *Paradise of Daintie Devices*. See also the poem as given in Percy's *Reliques*.

130. *Catling*] A small lute or fiddle string of catgut, as in *Troilus and Cressida*, III. iii. 306.

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Peter. Pretty!—What say you, Hugh Rebeck?

Second Mus. I say "silver sound," because musicians sound for silver.

Peter. Pretty too!—What say you, James Soundpost?

Third Mus. Faith, I know not what to say.

Peter. O, I cry you mercy; you are the singer; I will say for you. It is "music with her silver sound," because musicians have no gold for sounding:

Then music with her silver sound
With speedy help doth lend redress.

[*Exit.*

First Mus. What a pestilent knave is this same!

Second Mus. Hang him, Jack!—Come, we'll in here; tarry for the mourners, and stay dinner.

[*Exeunt.*

133. *Pretty!*] Pope (from Q 1 *Pretie*); *Prates* Q; *Pratest* Q 3, F. 136. *Pretty too!*] Pope, from Q 1; *Prates to* Q; *Pratest to* Q 3, F. 141. *musicians*] Q, F; *such fellowes as you* Q 1; *no gold*] Q, F; *seldom gold* Q 1. 145. First Mus.] Capell, Min. Q, Mu. F. 147. *him, Jack!*] Hanmer; *him Jack*, Q, F.

133. *Pretty!*] Here and in line 136 what is probably a misprint of Q *Prates*, modified to *Pratest* in Q 3, F, is followed by some editors. *Pratest?* Rowe; *Pratest!* Johnson; *Prates!* Delius. Compare the speech beginning "Prate you!" in *Northward Hoe* (Pearson's Dekker, iii. p. 11).

133. *Rebeck*] a three-stringed fiddle.

136, 137. *Soundpost*] the pillar or peg which supports the belly of a stringed instrument.

145. *pestilent*] vexatious, as in *Othello*, II. i. 252.

147. *Jack!*] See II. iv. 163, note.

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ACT V

SCENE I.—*Mantua. A Street.*

Enter ROMEO.

Rom. If I may trust the flattering truth of sleep,
My dreams presage some joyful news at hand:
My bosom's lord sits lightly in his throne,
And all this day an unaccustom'd spirit
Lifts me above the ground with cheerful thoughts.
I dreamt my lady came and found me dead—
Strange dream, that gives a dead man leave to think!—
And breathed such life with kisses in my lips

Mantua] Rowe. 1. *truth*] Q, F; *eye* Q 1.

1. *truth*] I do not doubt that Shakespeare originally wrote *eye* Q 1,—"eye of sleep" meaning visions of the night. We have in *Sonnets*, xxxiii., "*flatter* the mountain tops with sovereign *eye*"; in *Richard III.* I. iv. 271, "if thine *eye* be not a *flatterer*"; in *King John*, II. i. 503, "the *flattering* table of her eye"; compare also *Julius Cæsar*, IV. iii. 89, 90. But, as Daniel notes, in Q 1 of the present play for II. ii. 141, we have "Too *flattering true* to be substantial"; possibly when *flattering truth* here was substituted for *flattering eye*, the *flattering true* of the earlier passage became *flattering sweet*. Mr. Fleay suggested that *flattering* means in both passages (when connected with *true* and *truth*) *seeming*. It is an old saying that morning dreams come true; can "flattering truth of sleep" mean a flattering morning-dream? Various emendations of *truth* have been made or proposed; Warburton, *ruth*; Collier (MS.) *death*; Singer *soother* (for "truth of"); White *sooth*, in the sense of augury.

3. *bosom's lord*] Steevens notes that, in Chester's *Love's Martyr* (1601), the line "How his deepe *bosomes lord* the dutchess thwarted" is explained in a marginal note "Cupid." Malone compares *Othello*, III. iii. 448: "Yield up, O *love*, thy crown and hearted *throne*." Again, in *Twelfth Night*, I. i. 38, the heart is the *throne*, the lover its king; and in the same play, II. iv. 21, "the seat where Love is throned" seems to mean the heart. *Bosom's lord* perhaps, then, means Love; but perhaps, more obviously, it means the heart.

4. *this day an*] Misprinted "this an day an" in F, and altered in F 2 to "this winged."

8. *breathed*] Steevens suggests that Shakespeare remembered Marlowe's

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That I revived, and was an emperor.
Ah me! how sweet is love itself possess'd,
When but love's shadows are so rich in joy!

Enter BALTHASAR, *booted.*

News from Verona! How now, Balthasar!
Dost thou not bring me letters from the friar?
How doth my lady? Is my father well?
How fares my Juliet? that I ask again;
For nothing can be ill if she be well.

Bal. Then she is well, and nothing can be ill:
Her body sleeps in Capel's monument,
And her immortal part with angels lives.
I saw her laid low in her kindred's vault,
And presently took post to tell it you:
O, pardon me for bringing these ill news,
Since you did leave it for my office, sir.

Rom. Is it even so? then I defy you, stars!—
Thou know'st my lodging: get me ink and paper,
And hire post-horses; I will hence to-night.

Bal. I do beseech you, sir, have patience:

11. Enter . . .] Enter Balthasar his man booted Q 1; Enter Romeos man Q, F. 15. *fares my Juliet*] Q 1; *doth my Lady Juliet* Q, F. 19. *lives*] Q, *live* F. 24. *even*] F, *in* Q, *e'en* Collier; *defy you*] Pope; *defie my* Q 1; *denie you* Q, F. 27. *I . . . patience*] Q, F; *Pardon me Sir, I will not leave you thus*, Q 1.

line in *Hero ana Leander*: "He kiss'd her and breathed life into her lips." That poem was not published till 1598.

17. *well*] See IV. v. 76, note.

18. *Capel's*] Capels Q, F. Rolfe: "*Capel's* seems better here than *Capels'*, on account of the omission of the article; but v. iii. 127, 'the Capels' monument.'" Shakespeare found Capel and Capulet used indiscriminately in Brooke's poem (Malone).

24. *defy*] *Deny* may be right, in the sense disown, repudiate. Delius cites *King John*, I. i. 252: "I deny the devil." See v. iii. 111.

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Your looks are pale and wild, and do import
Some misadventure.

Rom. Tush, thou are deceived;
Leave me, and do the thing I bid thee do.
Hast thou no letters to me from the friar?

Bal. No, my good lord.

Rom. No matter: get thee gone,
And hire those horses; I 'll be with thee straight.
[*Exit Balthasar.*
Well, Juliet, I will lie with thee to-night.
Let 's see for means: — O mischief, thou art swift
To enter in the thoughts of desperate men!
I do remember an apothecary,
And hereabouts he dwells, which late I noted
In tatter'd weeds, with overwhelming brows,
Culling of simples; meagre were his looks,
Sharp misery had worn him to the bones:
And in his needy shop a tortoise hung,
An alligator stuff'd and other skins
Of ill-shaped fishes; and about his shelves
A beggarly account of empty boxes,
Green earthen pots, bladders and musty seeds,

33. Exit] Rowe; after *lord*, line 32, Q, F. 38. *he*] F 2, *a* Q, omitted F; *which*] Q, F; *whom* Q 1.

39. *overwhelming*] a word which Shakespeare connects with *brows* in *Venus and Adonis*, line 183, and *Henry V.* III. i. 11.

43. *alligator*] Malone notes that Nash in *Have with You to Saffron Walden*, 1596, refers to an "apothecary's crocodile or stuffed alligator" as part of his shop properties. It appears in Hogarth's *Marriage à la Mode*, plate iii. So, too, in Garth's *Dispensary*.

45. *empty boxes*] Some details and words are imported into the play from the corresponding description in Brooke's poem.

46. *Green earthen pots*] Halliwell quotes a letter, August 1594, from Sir J. Cæsar showing that the manufacture of these pots was carried on in

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Remnants of packthread, and old cakes of roses,
Were thinly scatter'd to make up a show.
Noting this penury, to myself I said,
An if a man did need a poison now,
Whose sale is present death in Mantua,
Here lives a caitiff wretch would sell it him.
O, this same thought did but forerun my need,
And this same needy man must sell it me.
As I remember, this should be the house:
Being holiday, the beggar's shop is shut.—
What, ho! apothecary!

Enter Apothecary.

Ap. Who calls so loud?

Rom. Come hither, man. I see that thou art poor;
Hold, there is forty ducats: let me have
A dram of poison, such soon-speeding gear
As will disperse itself through all the veins
That the life-weary taker may fall dead,
And that the trunk may be discharged of breath,
As violently as hasty powder fired
Doth hurry from the fatal cannon's womb.

Ap. Such mortal drugs I have; but Mantua's law
Is death to any he that utters them.

50. *An if*] Q, F; *And if* Q 1, Q 5. Q. 60. *soon-speeding*] hyphen F 4. 57. Enter . . .] Q 1, F; omitted

England at that date. They were "drunk in by the gentlemen of the Temple."

51. *present*] immediate. Knight says there was no law in England against the sale of poisons, but (quoting Raleigh's *Discourse of Tenures* in proof) that such a law was in force in Spain and Portugal.

60. *soon-speeding gear*] Rolfe: "quick-dispatching stuff." From Brooke's poem, "Faire syr (quoth he) be sure this is the speeding gere."

67. *any he*] Delius cites *Taming of the Shrew*, III. ii. 236: "I'll bring mine action on the proudest he." Other examples could be added.

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Rom. Art thou so bare, and full of wretchedness,
And fear'st to die? famine is in thy cheeks,
Need and oppression starveth in thy eyes,
Contempt and beggary hangs upon thy back;
The world is not thy friend nor the world's law:
The world affords no law to make thee rich;
Then be not poor, but break it, and take this.
Ap. My poverty, but not my will, consents.
Rom. I pay thy poverty, and not thy will.
Ap. Put this in any liquid thing you will,
And drink it off; and, if you had the strength
Of twenty men, it would dispatch you straight.
Rom. There is thy gold, worse poison to men's souls
Doing more murder in this loathsome world
Than these poor compounds that thou mayst not sell:
I sell thee poison, thou hast sold me none.
Farewell: buy food, and get thyself in flesh.—
Come, cordial and not poison, go with me
To Juliet's grave, for there must I use thee.

[*Exeunt.*

71. *Contempt . . . back*] Q, F; *Upon thy backe hangs ragged Miserie* Q 1. 76. *pay*] Q 1, Qq 4, 5; *pray* Q, F. 80. *There is*] Q, *There's* F. 81. *murder*] Q, F; *murders* Qq 4, 5. 84. *thyself in*] Q, F; *thee into* Q 1.

70. *starveth*] are hungry. Changed by Rowe (following Otway's version in *Caius Marius*) to *stareth*. Pope read *stare within*; *starteth in* has been suggested.

76. *pay*] Knight retains *pray* Q, F; but the line should be read in connection with "take this," line 74.

77. *Put this*] Steevens suggests that Shakespeare had not quite forgot a somewhat similar commendation of his poison by the Potecary in Chaucer's *Pardoneres Tale*.

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SCENE II.—*Verona. Friar Laurence's cell.*

Enter Friar JOHN.

Fri. John. Holy Franciscan friar! brother, ho!

Enter Friar LAURENCE.

Fri. Lau. This same should be the voice of Friar John.—
Welcome from Mantua: what says Romeo?
Or, if his mind be writ, give me his letter.
Fri. John. Going to find a bare-foot brother out,
One of our order, to associate me,
Here in this city visiting the sick,
And finding him, the searchers of the town,
Suspecting that we both were in a house
Where the infectious pestilence did reign,
Seal'd up the doors, and would not let us forth;
So that my speed to Mantua there was stay'd.
Fri. Lau. Who bare my letter then to Romeo?
Fri. John. I could not send it,—here it is again,—
Nor get a messenger to bring it thee,
So fearful were they of infection.
Fri. Lau. Unhappy fortune! by my brotherhood,

Verona] Dyce. Friar Laurence's cell] Capell.

5. *bare-foot brother*] In his account of the Franciscan brothers going abroad in company one with another Shakespeare follows Brooke's poem; but Brooke represents the pestilence as at Mantua.

6. *associate*] accompany. So Hall, *Chronicle* (quoted in *New Eng. Dict.*): "He should have associated him in his journey."

9. *house*] Delius notes that, according to both Brooke and Painter, the "house" was the convent to which the bare-foot brother belonged.

11. *Seal'd up*] a duty of the English constable. Herford: "The Middlesex Sessions Rolls contain cases of the trial of constables for neglecting this duty."

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The letter was not nice, but full of charge
Of dear import; and the neglecting it
May do much danger. Friar John, go hence;
Get me an iron crow, and bring it straight
Unto my cell.

Fri. John. Brother, I 'll go and bring it thee. [*Exit.*

Fri. Lau. Now must I to the monument alone;
Within this three hours will fair Juliet wake:
She will beshrew me much that Romeo
Hath had no notice of these accidents;
But I will write again to Mantua,
And keep her at my cell till Romeo come:
Poor living corse, closed in a dead man's tomb!
[*Exit.*

SCENE III.—*The Same. A churchyard; in it a monument belonging to the Capulets.*

Enter PARIS *and his Page, bearing flowers and a torch.*

Par. Give me thy torch, boy: hence, and stand aloof:—
Yet put it out, for I would not be seen.
Under yond yew-trees lay thee all along,

A churchyard . . .] Rowe (substantially). Enter . . .] Capell (substantially); Enter Countie Paris and his Page with flowers and sweete water Q 1; Enter Paris and his Page Q, F. 1. *aloof*] Q, *aloft* F. 3. *yond yew-trees*] Pope; *this Ew-tree* Q 1; *yond young trees* Q, F; *along*] Q, F; *alone* F 2.

18. *nice*] trivial; see III. i. 160; "full of *charge*," full of *importance*; so "parcels of charge," *Winter's Tale*, IV. iv. 261.

26. *beshrew*] blame severely. Fuller, *Holy and Profane State*, IV. ix. 280: "He hath just cause to *beshrew* his fingers."

Scene III.

A churchyard . . .] Brooke in his poem "refers to the Italian custom of building large family tombs" (Rolfe).

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Holding thine ear close to the hollow ground;
So shall no foot upon the churchyard tread,
Being loose, unfirm, with digging up of graves,
But thou shalt hear it: whistle then to me,
As signal that thou hear'st something approach.
Give me those flowers. Do as I bid thee; go.

Page. [*Aside.*] I am almost afraid to stand alone
Here in the churchyard; yet I will adventure.
[*Retires.*

Par. Sweet flower, with flowers thy bridal bed I strew,—
O woe! thy canopy is dust and stones—
Which with sweet water nightly I will dew,
Or, wanting that, with tears distill'd by moans:
The obsequies that I for thee will keep
Nightly shall be to strew thy grave and weep.
[*The Page whistles.*
The boy gives warning something doth approach.
What cursed foot wanders this way to-night,
To cross my obsequies and true love's rite?
What, with a torch!—muffle me, night, awhile.
[*Retires.*

4. *Holding thine*] Capell; *Keeping thine* Q 1; *Holding thy* Q, F. 10. [Aside]] Capell. 11. Retires] Capell; Exit F 2; omitted Q, F. 12, 13. *strew,— . . . stones—*] *strew: . . . stones*, Q, F. 17. The Page whistles] Whistle Boy Q, F. 18. *warning something*] Collier; *warning, something* Q, F. 19. *way*] Q, *wayes* F. 20. *rite*] Pope (ed. 2); *right* Q, F; *rites* Q 1. 21. Retires] Capell.

10. *stand*] Collier (MS.) has *stay*; the Page does not *stand*, but lies "along"; Dyce takes "stand" to mean remain.

12, 13. *strew,— . . . stones—*] The pointing, which differs little from that of the *Cambridge Shakespeare*, is intended to make the second line of this sonnet-like sextet parenthetic, thus to connect *which* with "flowers" instead of with "canopy."

14. *sweet water*] water perfumed, as in *Titus Andronicus*, II. iv. 6. See stage-direction Q 1 at opening of this scene.

18. *warning something*] Several editors point as Q, F.

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Enter ROMEO *and* BALTHASAR, *with a torch, mattock, etc.*

Rom. Give me that mattock and the wrenching iron.
Hold, take this letter; early in the morning
See thou deliver it to my lord and father.
Give me the light: upon thy life I charge thee,
Whate'er thou hear'st or seest, stand all aloof,
And do not interrupt me in my course.
Why I descend into this bed of death
Is partly to behold my lady's face,
But chiefly to take thence from her dead finger
A precious ring, a ring that I must use
In dear employment: therefore hence, be gone:
But if thou, jealous, dost return to pry
In what I farther shall intend to do,
By heaven, I will tear thee joint by joint,
And strew this hungry churchyard with thy limbs:
The time and my intents are savage-wild,
More fierce and more inexorable far
Than empty tigers or the roaring sea.

Bal. I will be gone, sir, and not trouble you.

Rom. So shalt thou show me friendship. Take thou that:

Enter . . .] Malone, from Theobald and Capell; Enter Romeo and Peter Qq 2, 3, Ff; Enter Romeo and Balthazar his man, Qq 4, 5; Enter Romeo and Balthasar, with a torch, a mattocke, and a crow of yron Q 1. 34. *farther*] Q, *further* F. 37. *savage-wild*] hyphen, Steevens. 40, 43. Bal.] Qq 4, 5; Pet. Q, F. 40. *you*] F, *ye* Q. 41. *show me friendship*] Q, F; *win my favour* Q 1.

21. Balthasar] Peter in Q, F. Collier suggests that Kemp doubled his part, acting both Peter and Balthasar, whence the confusion.

32. *dear*] precious in import, important, as in *1 Henry IV.* IV. i. 34: "so . . . dear a trust."

33. *jealous*] suspicious, as often in Shakespeare.

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Live, and be prosperous; and farewell, good fellow.

Bal. [*Aside.*] For all this same, I 'll hide me hereabout:
His looks I fear, and his intents I doubt. [*Retires.*

Rom. Thou detestable maw, thou womb of death,
Gorged with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,
[*Opens the tomb.*
And, in despite, I 'll cram thee with more food!

Par. This is that banish'd haughty Montague,
That murder'd my love's cousin, with which grief
It is supposed the fair creature died;
And here is come to do some villanous shame
To the dead bodies: I will apprehend him.—
[*Comes forward.*
Stop thy unhallow'd toil, vile Montague!
Can vengeance be pursued further than death?
Condemned villain, I do apprehend thee:
Obey, and go with me; for thou must die.

Rom. I must indeed; and therefore came I hither.
Good gentle youth, tempt not a desperate man;
Fly hence and leave me: think upon these gone;
Let them affright thee. I beseech thee, youth,

43. [Aside]] Capell. 44. Retires] Hanmer, Exit F 2. 47. Opens . . .] Capell substantially; Cambridge after line 48. 53. Comes forward] draws and rushes forward Capell (after line 54). 60. *these*] Q, *those* F.

45. *detestable*] accented as in IV. v. 56.

47. Opens the tomb] Daniel supposes that the tomb was placed in the space under the gallery at the back of the stage proper. Malone thinks a trap-door may have been opened, and that Romeo may have brought Juliet up in his arms from the vault beneath the stage.

48. *despite*] Keightley conjectures *requite*.

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Put not another sin upon my head
By urging me to fury: O, be gone!
By heaven, I love thee better than myself,
For I come hither arm'd against myself:
Stay not, be gone; live, and hereafter say
A madman's mercy bid thee run away.

Par. I do defy thy conjurations
And apprehend thee for a felon here.

Rom. Wilt thou provoke me? then have at thee, boy! [*They fight.*

Page. O Lord, they fight! I will go call the watch. [*Exit.*

Par. O, I am slain!—[*Falls*] If thou be merciful,
Open the tomb, lay me with Juliet. [*Dies.*

Rom. In faith, I will.—Let me peruse this face:
Mercutio's kinsman, noble County Paris!
What said my man when my betossed soul
Did not attend him as we rode? I think
He told me Paris should have married Juliet:
Said he not so? or did I dream it so?
Or am I mad, hearing him talk of Juliet,
To think it was so?—O, give me thy hand,
One writ with me in sour misfortune's book!

62. *Put*] Q, F; *Heape* Q 1; *Pull* Rowe. 67. *bid*] Q, F; *bad* Q 5. 68. *conjurations*] Q 1; *commiration* Q; *commisseration* Q 3, F. 69. *apprehend*] Q, F; *doe attach* Q 1. 70. They fight] Q 1. 71. Page] Qq 4, 5; omitted Qq 2, 3; Pet. F; Boy Q 1. Exit] Capell. 72. [Falls]] Capell. 73. Dies] Theobald. 82. *book!*] Capell, *booke*, Q, *booke*. F.

62. *Put*] Capell conjectures *Pluck*.

68. *conjurations*] solemn entreaties, as in *Henry V.* I. ii. 29. A passage in Painter's tale misled Steevens into supposing that it meant magical incantations. Collier (MS.) omits *thy* and reads *commiseration*. Mommsen conjectures *commination*.

71. *O . . . watch*] Printed in italics, without prefix, in Qq 2, 3. Mommsen supposes that the italics indicate that it was spoken behind the scenes.

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I 'll bury thee in a triumphant grave;
A grave? O, no, a lantern, slaughter'd youth;
For here lies Juliet, and her beauty makes
This vault a feasting presence full of light.
Death, lie thou there, by a dead man interr'd.—
[*Laying Paris in the tomb.*
How oft when men are at the point of death
Have they been merry! which their keepers call
A lightning before death: O, how may I
Call this a lightning?—O my love! my wife!
Death, that hath suck'd the honey of thy breath,
Hath had no power yet upon thy beauty:
Thou art not conquer'd; beauty's ensign yet
Is crimson in thy lips and in thy cheeks,
And death's pale flag is not advanced there.—
Tybalt, liest thou there in thy bloody sheet?

87. Laying . . .] Theobald. 94. *art*] Q, *are* F.

84. *lantern*] used in the architectural sense; a structure on the top of a dome, or the roof of a hall for the admission of light; a tower the interior of which, open to view from the ground, is lighted from an upper tier of windows (*e.g.* the lantern of Ely), also a light open erection on the top of a tower. Steevens cites Holland's *Pliny*, 35. 12: "hence came the louvers and *lanternes* reared over the roofes of temples."

86. *presence*] presence-chamber, state-room, as in *Richard II.* I. iii. 289.

87. *Death*] Dyce (ed. 2) adopts Lettsom's conjecture *Dead.* Romeo brings "Death," in the person of Paris, into the presence-chamber.

87. *a dead man*] For Romeo himself already has parted with life. Clarke aptly compares Keats, *Isabella*:

"So the two brothers and *their murder'd man*
Rode past fair Florence."

90. *lightning*] Ray gives as a proverbial saying, "It's a lightning before death." Steevens quotes an example from *The Second Part of The Downfall of Robert, Earl of Huntingdon* (1601). For other examples, and a fine simile from Daniel's *Civil Wars*, see Nares' *Glossary*.

96. *death's pale flag*] Steevens compares Daniel's *Complaint of Rosamond* (1592), lines 773–775:

"And nought-respecting death (the last of paines)
Plac'd his pale colours (th' ensigne of his might)
Upon his new-got spoyle before his right."

97. *Tybalt*] This address to Tybalt had its suggestion in Brooke's poem.

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O, what more favour can I do to thee
Than with that hand that cut thy youth in twain
To sunder his that was thine enemy?
Forgive me, cousin!—Ah, dear Juliet,
Why art thou yet so fair? shall I believe
That unsubstantial Death is amorous,
And that the lean abhorred monster keeps
Thee here in dark to be his paramour?
For fear of that I still will stay with thee,
And never from this palace of dim night
Depart again: here, here will I remain
With worms that are thy chambermaids; O, here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh.—Eyes, look your last!
Arms, take your last embrace! and, lips, O you,

100. *thine*] Q, *thy* F. 102. *shall I believe*] Theobald; *I will believe, Shall I believe* Q, F. 107. *palace*] *pallat* Q (alone).

103. *Death is amorous*] Malone compares Daniel's *Complaint of Rosamond* (1592), lines 841–845:

"Ah, how me thinkes I see Death dallying seekes,
To entertaine it selfe in Loves sweet place.
. . . . . .
And ugly Death sits faire within her face."

106. *still*] constantly, as often in Shakespeare.

108. *Depart again*] Following line 107 and preceding line 108 Qq 2, 3 and Ff read:

"Depart againe, come lye thou in my arme, (armes Ff)
Heer's to thy health, where ere thou tumblest in.
O true Appothecarie!
Thy drugs are quicke. Thus with a kisse I die."

Qq 4, 5 omit these lines; Daniel supposes that they are a shortened version of the speech intended for the stage and by accident printed. *Where ere thou tumblest in*, he adds, "may possibly be a corruption of a stage-direction to the actor to fall into the tomb." The words may only be a grim way of saying, "Wherever thy grave may be."

110. *set . . . rest*] See note on IV. v. 6.

112–118. *Eyes . . . bark*] Whiter notes the coincidence that in Romeo's speech I. iv. 106 of ominous premonition, ideas drawn from the *stars*, the *land*, the *sea* succeed one another as here.

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The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death!
Come, bitter conduct, come, unsavoury guide!
Thou desperate pilot, now at once run on
The dashing rocks thy sea-sick weary bark!
Here's to my love! [*Drinks*] O true apothecary!
Thy drugs are quick.—Thus with a kiss I die.
[*Dies.*

Enter, at the other end of the churchyard, Friar LAURENCE, *with a lantern, crow, and spade.*

Fri. Saint Francis be my speed! how oft to-night
Have my old feet stumbled at graves!—Who's there?

Bal. Here's one, a friend, and one that knows you well.

Fri. Bliss be upon you! Tell me, good my friend,
What torch is yond, that vainly lends his light
To grubs and eyeless skulls? as I discern,
It burneth in the Capels' monument.

119. [Drinks]] Theobald (substantially). 120. Dies] Theobald. 121. Enter . . .] Malone (after Capell); Enter Frier with Lanthorne, Crowe, and Spade. Q, F.

114. *doors of breath*] Compare *2 Henry IV.* IV. v. 31: "gates of breath," in the sense of lips.

115. *dateless . . . engrossing*] Dateless is without a term, everlasting, as in *Sonnets*, xxx. 6: "death's *dateless* night." "Engrossing," probably not copying a document, but rather buying up wholesale, as in *Sonnets*, cxxxiii. 6. So Misselden, *Free Trade*, 71 (1622): "Some one or few . . . do joine together to engrosse and buy in a Commodotie."

116. *conduct*] See III. i. 130.

118. *thy*] Pope read *my*, which Capell and Dyce adopt. Rolfe justly observes that Romeo has given up the helm to the "desperate pilot," who now is master of the bark.

122. *stumbled*] an evil omen, referred to in *3 Henry VI.* IV. vii. 11. Sir Tobie Matthew, stumbling on the morning of his intended reception into the Roman Catholic Church, was tempted to postpone it to another day. After this line (122) Steevens inserts from Q 1, "Who is it that consorts, so late, the dead?"

123. Bal.] So, and in subsequent speeches, Qq 4, 5; "Man." Q, F.

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Bal. It doth so, holy sir; and there's my master,
One that you love.
Fri. Who is it?
Bal. Romeo.
Fri. How long hath he been there?
Bal. Full half an hour.
Fri. Go with me to the vault.
Bal. I dare not, sir:
My master knows not but I am gone hence;
And fearfully did menace me with death
If I did stay to look on his intents.
Fri. Stay, then; I'll go alone.—Fear comes upon me;
O, much I fear some ill unlucky thing.
Bal. As I did sleep under this yew-tree here,
I dreamt my master and another fought,
And that my master slew him.
Fri. Romeo! [*Advances.*
Alack, alack, what blood is this which stains
The stony entrance of this sepulchre?
What mean these masterless and gory swords
To lie discolour'd by this place of peace?
[*Enters the tomb.*
Romeo! O, pale!—Who else? what, Paris too?

135. *Stay, then;*] Hazlitt, *Stay then* Q, *Stay, then* F, *Stay then,* Q 5; *Fear*] Q, *Feares* F. 136. *unlucky*] F, *unthriftie* Q (alone). 137. *yew-tree*] Pope, *yong tree* Q, *young tree* F. 139. *Romeo!*] Rowe; *Romeo.* Q, F; *Romeo?* Hanmer. Advances] Malone. 143. Enters . . .] Capell, substantially.

136. *unlucky*] Some editors, following Q, *unthrifty.*
138. *I dreamt*] I fail to see any other "touch of nature" here than that Balthasar, who did not venture to his master's assistance, wishes to break the fact to the Friar rather than state it plainly.

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And steep'd in blood? — Ah, what an unkind hour
Is guilty of this lamentable chance!—
The lady stirs. [*Juliet wakes.*

Jul. O comfortable friar! where is my lord?
I do remember well where I should be,
And there I am: where is my Romeo? [*Noise within.*

Fri. I hear some noise.—Lady, come from that nest
Of death, contagion, and unnatural sleep:
A greater power than we can contradict
Hath thwarted our intents: come, come away:
Thy husband in thy bosom there lies dead;
And Paris too: come, I 'll dispose of thee
Among a sisterhood of holy nuns.
Stay not to question, for the watch is coming;
Come, go, good Juliet; I dare no longer stay. [*Exit.*

Jul. Go, get thee hence, for I will not away.—
What 's here? a cup closed in my true love's hand?
Poison, I see, hath been his timeless end:—
O churl! drunk all, and left no friendly drop
To help me after?—I will kiss thy lips;
Haply some poison yet doth hang on them,

147. Juliet wakes] Pope (substantially), Juliet rises Q 1. 148. *where is*] Q, *where's* F. 150. Noise within] Capell. 151. *noise.—Lady*] Capell; *noyse Lady*, Q, F. 159. Exit . . .] Q, F; after line 160 Dyce. 163. *O*] Q, F; *Ah* Q 1; *all,*] Q, *all?* F; *drunk . . . left*] Q; *drinke . . . left* Q 3, Ff; *drinke . . . leave* Q 1.

148. *comfortable*] strengthening, supporting; used, as often, in the active sense. So *All's Well*, I. i. 86, "Be comfortable to my mother."

158. *the watch*] Shakespeare follows Brooke's poem.

160. *Go . . . away*] The words, as Dyce and the Cambridge editors indicate by bringing "Exit" to line 160, may be addressed to the Friar; but they may also be uttered by Juliet to herself after his departure.

162. *timeless*] untimely, as in *Richard II.* IV. i. 5.

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To make me die with a restorative. [*Kisses him.*
Thy lips are warm!

First Watch. [*Within.*] Lead, boy: which way?

Jul. Yea, noise? then I 'll be brief.—O happy dagger!
[*Snatching Romeo's dagger.*
This is thy sheath; [*Stabs herself.*
there rust, and let me die.
[*Falls on Romeo's body, and dies.*

Enter Watch, with the Page of PARIS.

Page. This is the place; there, where the torch doth burn.

First Watch. The ground is bloody; search about the churchyard:
Go, some of you, whoe'er you find, attach.—
[*Exeunt some.*
Pitiful sight! here lies the county slain,
And Juliet bleeding, warm, and newly dead,
Who here hath lain this two days buried.—
Go, tell the prince; run to the Capulets;

167. First Watch [Within]] Capell; Enter boy and Watch. Watch Q, F. 168. Snatching . . .] Steevens. 169. *This is*] Q, *'Tis in* F. Stabs herself] Kils herselfe F (at end of line), omitted Q, She stabs herselfe and falles Q 1; *rust*] Q, F; *rest* Q 1. Falls . . .] Malone. Enter Watch . . .] Capell substantially, here, in place assigned by Q 1 (compare collation, line 167). 170. Page] Capell, Watch boy Q, Boy F. 172. Exeunt . . .] Hanmer substantially. 175. *this*] Q *these* F.

169. *rust*] Of course *rest* Q 1, which many editors prefer, may be right; but our best authority is Q, and *rust* would more readily be misprinted *rest* than *vice versâ*. Grant White, who had regarded *rust* as a misprint, altered his opinion, and wrote: "Juliet's imagination is excited, and, looking beyond her suicidal act, she sees her dead *Romeo's* dagger, which would otherwise rust in its sheath, rusting in her heart; and, with fierce and amorous joy, she cries, '*This* is thy sheath; *there* rust, and let me die.'" *'Tis in* of F is an attempt to emend the misprint *'Tis is* of Q 3. Mr. Fleay proposes *dagger lie In this*, ending line 167 at *noise*.

175. *two days*] See IV. i. 105.

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Raise up the Montagues; some others search:—
[*Exeunt other Watchmen.*
We see the ground whereon these woes do lie;
But the true ground of all these piteous woes
We cannot without circumstance descry.

Re-enter some of the Watch, with BALTHASAR.

Second Watch. Here's Romeo's man; we found him in the churchyard.

First Watch. Hold him in safety till the prince come hither.

Re-enter Friar LAURENCE, *and another Watchman.*

Third Watch. Here is a friar, that trembles, sighs and weeps:
We took this mattock and this spade from him,
As he was coming from this churchyard side.

First Watch. A great suspicion: stay the friar too.

Enter the PRINCE *and Attendants.*

Prince. What misadventure is so early up,
That calls our person from our morning's rest?

Enter CAPULET, *Lady* CAPULET, *and others.*

Cap. What should it be that they so shriek abroad?

177. Exeunt . . .] Capell. 180. Re-enter . . .] Dyce; Enter Romeos man Q, F. 181. Second Watch] Rowe; Watch Q, F. 182, 186. First Watch] Rowe, Chiefe Watch Q, Con. F. 185. *churchyard*] F, *churchyards* Q. 186. *too*] F, *too too* Q. 188. *morning's*] F, *morning* Q. Enter . . .] Capell (substantially), Enter Capels Q, Enter Capulet and his Wife F. 189. *they so shriek*] F, *is so shrike* Q.

177. *search*] S. Walker conjectures that, after this, a line is lost, rhyming to *woes*.

180. *circumstance*] particulars, details.

189. *shriek*] Daniel adopts a sug-

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Lady Cap. The people in the street cry "Romeo,"
Some "Juliet," and some "Paris"; and all run
With open outcry toward our monument.
Prince. What fear is this which startles in our ears?
First Watch. Sovereign, here lies the County Paris slain;
And Romeo dead; and Juliet, dead before,
Warm and new kill'd.
Prince. Search, seek, and know how this foul murder comes.
First Watch. Here is a friar, and slaughter'd Romeo's man,
With instruments upon them fit to open
These dead men's tombs.
Cap. O heaven!—O wife, look how our daughter bleeds!
This dagger hath mista'en, for, lo, his house
Is empty on the back of Montague,
And it mis-sheathed in my daughter's bosom!
Lady Cap. O me! this sight of death is as a bell
That warns my old age to a sepulchre.

Enter MONTAGUE *and others.*

Prince. Come, Montague; for thou art early up,

190. *The people*] Pope; *O the people* Q, F. 193. *our*] Capell (Johnson and Heath conjec.); *your* Q, F. 194, 198. First Watch] Capell; Watch Q, F. 201. *heaven*] F, *heavens* Q (alone). 204. *it*] Q (alone), *is* F. Enter . . .] Capell; Enter Mountague Q, F.

gestion of the Cambridge editors, "that is so shriek'd abroad?"

190. *The people*] Several editors retain *O* of Q, F.

200. *tombs*] Here Q, which had "Enter Capels" line 188, has "Enter Capulet and his Wife."

203. *back*] The dagger was carried on the back below the waist. See for evidence Steevens's note.

204. *And it*] The force of *lo*, line 202, goes on from "his house" (the sheath) to *it*, the dagger. With the reading *And is* F, from *for lo* to *Montague* must be regarded as parenthetic. Mommsen conjectures "And it is mis-sheath'd."

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To see thy son and heir more early down.
Mon. Alas! my liege, my wife is dead to-night;
Grief of my son's exile hath stopp'd her breath:
What further woe conspires against mine age?
Prince. Look, and thou shalt see.
Mon. O thou untaught! what manners is in this,
To press before thy father to a grave?
Prince. Seal up the mouth of outrage for a while,
Till we can clear these ambiguities,
And know their spring, their head, their true descent;
And then will I be general of your woes,
And lead you even to death: meantime forbear,
And let mischance be slave to patience.—
Bring forth the parties of suspicion.
Fri. I am the greatest, able to do least,
Yet most suspected, as the time and place
Doth make against me, of this direful murder;
And here I stand, both to impeach and purge
Myself condemned and myself excused.
Prince. Then say at once what thou dost know in this.

208. *more early down*] Q 1, *now earling downe* Q, *now early downe* F. 211. *mine*] Q, *my* F. 213. *is in*] Q, *in is* F.

210. *breath*] After this line Dyce (following Ritson) inclines to think the following line from Q 1 should be added: "And young Benvolio is deceased too."

212. *Look*] Steevens conjectures "Look in this monument, and," etc. "Look here," and "Look there" have been proposed. A pause, equivalent to a syllable, is perhaps intended after *Look*.

213. *manners*] Shakespeare makes the word, at pleasure, singular or plural.

215. *outrage*] passionate utterance, as in *1 Henry VI.* IV. i. 126: "this immodest, clamorous *outrage*." Collier (MS.), *outcry*.

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Fri. I will be brief, for my short date of breath
Is not so long as is a tedious tale.
Romeo, there dead, was husband to that Juliet;
And she, there dead, that Romeo's faithful wife:
I married them; and their stol'n marriage-day
Was Tybalt's doomsday, whose untimely death
Banish'd the new-made bridegroom from this city;
For whom, and not for Tybalt, Juliet pined.
You, to remove that siege of grief from her,
Betroth'd, and would have married her perforce,
To County Paris: then comes she to me,
And with wild looks bid me devise some mean
To rid her from this second marriage,
Or in my cell there would she kill herself.
Then gave I her, so tutor'd by my art,
A sleeping potion; which so took effect
As I intended, for it wrought on her
The form of death: meantime I writ to Romeo
That he should hither come as this dire night,
To help to take her from her borrow'd grave,
Being the time the potion's force should cease.
But he which bore my letter, Friar John,
Was stay'd by accident, and yesternight

231. *that*] Qq 4, 5; *thats* Q, *that's* F. 239. *mean*] Q, *means* F.

228. *brief*] Malone: "Shakespeare was led into this uninteresting narrative by following *Romeus and Juliet* too closely." Ulrici argues that it is needed for the reconciliation of the houses, which follows.

246. *as*] This *as* used with adverbs and adverbial phrases of time is still common dialectically, but literary English retains only *as yet* (*New Eng. Dict.*). I have noticed it frequently in Richardson's novels, used as in the following from Mrs. Delany's *Autobiog.* iii. 608 (quoted in *New Eng. Dict.*): "To carry us off to Longleat as next Thursday." Its force was restrictive; now we regard it as redundant. Compare *Measure for Measure*, v. i. 74: "As then the messenger."

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Return'd my letter back. Then, all alone,
At the prefixed hour of her waking,
Came I to take her from her kindred's vault,
Meaning to keep her closely at my cell
Till I conveniently could send to Romeo:
But when I came, some minute ere the time
Of her awakening, here untimely lay
The noble Paris and true Romeo dead.
She wakes; and I entreated her come forth
And bear this work of heaven with patience:
But then a noise did scare me from the tomb,
And she, too desperate, would not go with me,
But, as it seems, did violence on herself.
All this I know; and to the marriage
Her nurse is privy: and, if aught in this
Miscarried by my fault, let my old life
Be sacrificed some hour before his time
Unto the rigour of severest law.

Prince. We still have known thee for a holy man.—
Where's Romeo's man? what can he say to this?

Bal. I brought my master news of Juliet's death;
And then in post he came from Mantua
To this same place, to this same monument.
This letter he early bid me give his father,

257. *awakening*] Q, *awaking* F. 267. *his*] Q, *the* F. 270. *to this*] Q, F; *in this* Q 1. 271. Bal.] Q, Boy F. 273. *place, to . . . monument.*] F, *place. To . . . monument* Q.

256. *minute*] Hanmer *minutes*; compare *hour* in line 267.
264. *All this*] Daniel conjectures "This, all I know";
269. *still*] constantly, always.
272. *in post*] in haste, or post-haste, as often in Shakespeare.
274. *he early*] Marshall conjectures "bid me give his father early," or "bid me early give his father."

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And threaten'd me with death, going in the vault,
If I departed not and left him there.

Prince. Give me the letter; I will look on it.—
Where is the county's page that raised the watch?—
Sirrah, what made your master in this place?

Page. He came with flowers to strew his lady's grave;
And bid me stand aloof, and so I did:
Anon comes one with light to ope the tomb;
And by and by my master drew on him;
And then I ran away to call the watch.

Prince. This letter doth make good the friar's words,
Their course of love, the tidings of her death:
And here he writes that he did buy a poison
Of a poor pothecary, and therewithal
Came to this vault to die, and lie with Juliet.—
Where be these enemies? — Capulet! — Montague!
See what a scourge is laid upon your hate,
That heaven finds means to kill your joys with love;
And I, for winking at your discords too,
Have lost a brace of kinsmen: all are punish'd.

Cap. O brother Montague, give me thy hand:

280. Page] F, Boy Q.

279. *made*] was doing, or was about, as in *Merry Wives*, II. i. 244: "What they made there I know not."

283. *by and by*] immediately, presently, as often in Shakespeare.

294. *brace*] Mercutio and Paris. See III. i. 115, III. v. 180 ("*princely* parentage" Q 1), and v. iii. 75. In *Troilus and Cressida*, IV. v. 175 *brace* is used as here: "Your brace of warlike brothers."

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This is my daughter's jointure, for no more
Can I demand.

Mon. But I can give thee more:
For I will raise her statue in pure gold;
That whiles Verona by that name is known,
There shall no figure at such rate be set
As that of true and faithful Juliet.

Cap. As rich shall Romeo by his lady lie;
Poor sacrifices of our enmity!

Prince. A glooming peace this morning with it brings;
The sun, for sorrow, will not show his head:
Go hence, to have more talk of these sad things;
Some shall be pardon'd, and some punished:
For never was a story of more woe
Than this of Juliet and her Romeo. [*Exeunt.*

298. *raise*] F, *raie* Q. 299. *whiles*] Q, F; *while* Rowe. 300. *such*] Q, *that* F. 302. *Romeo . . . lady*] Q 1, F; *Romeos . . . Ladies* Q. 304. *glooming*] Q, F; *gloomie* Q 1.

301. *true*] Collier (MS.) *fair*.

302. *Romeo*] Several editors follow Q *Romeo's* and *lady's*. Theobald has *Romeo's* and *lady*.

304. *glooming*] The word is neither uncommon nor obsolete, but it dropped for a time out of literature; hence probably F 4 *gloomy*.

307. *pardon'd . . . punished*] In Brooke's poem the Nurse is banished, because she had hid the marriage; Romeo's servant is allowed to live free; the apothecary is hanged; Friar Lawrence is discharged, retires to a hermitage two miles from Verona, and, after five years, there dies.

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APPENDIX I

SOME PASSAGES FROM THE QUARTO OF 1597

THE passages here selected differ considerably from the text of 1599. The following is the scene in Q 1 corresponding to II. vi.:

Enter ROMEO, *Frier.*

Rom. Now Father Laurence, in thy holy grant
Consists the good of me and Iuliet.
Fr. Without more words I will doo all I may,
To make you happie if in me it lye.
Rom. This morning here she pointed we should meet,
And consumate those never parting bands,
Witnes of our harts love by ioyning hands,
And come she will.
Fr. I gesse she will indeed,
Youths love is quicke, swifter than swiftest speed.

Enter IULIET *somewhat fast, and embraceth Romeo.*

See where she comes.
So light of foote nere hurts the troden flower:
Of love and ioy, see see the soveraigne power.
Iul. *Romeo.*
Rom. My *Iuliet* welcome. As doo waking eyes
(Cloasd in Nights mysts) attend the frolicke Day,
So *Romeo* hath expected *Iuliet*,
And thou art come.
Iul. I am (if I be Day)
Come to my Sunne: shine foorth, and make me faire.
Rom. All beauteous fairnes dwelleth in thine eyes.
Iul. *Romeo* from thine all brightnes doth arise.
Fr. Come wantons, come, the stealing houres do passe

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Defer imbracements till some fitter time,
Part for a while, you shall not be alone,
Till holy Church have ioynd ye both in one.
Rom. Lead holy Father, all delay seemes long.
Iul. Make hast, make hast, this lingring doth us wrong.
Fr. O, soft and faire makes sweetest worke they say.
Hast is a common hindrer in crosse way.
[*Exeunt omnes.*

The following corresponds in Q 1 to III. i. 94–114:

Mer. Is he gone, hath hee nothing? A poxe on your houses.
Rom. What art thou hurt man, the wound is not deepe.
Mer. Noe not so deepe as a Well, nor so wide as a barne doore, but it will serve I warrant. What meant you to come betweene us? I was hurt under your arme.
Rom. I did all for the best.
Mer. A poxe of your houses, I am fairely drest. Sirra goe fetch me a Surgeon.
Boy. I goe my Lord.
Mer. I am pepperd for this world, I am sped yfaith, he hath made wormes meate of me, and ye aske for me to morrow you shall finde me a grave man. A poxe of your houses, I shall be fairely mounted upon four mens shoulders: For your house of the *Mountegues* and the *Capolets*: and then some peasantly rogue, some Sexton, some base slave shall write my Epitaph, that *Tybalt* came and broke the Princes Lawes, and *Mercutio* was slaine for the first and second cause. Wher 's the Surgeon?
Boy. Hee 's come sir.
Mer. Now heele keepe a mumbling in my guts on the other side, come *Benvolio*, lend me thy hand: a poxe of your houses. [*Exeunt.*

The following corresponds in Q 1 to IV. i. 77 to end of scene:

Jul. Oh bid me leape (rather than marrie *Paris*
From off the battlements of yonder tower:

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Or chaine me to some steepie mountaines top,
Where roaring Beares and savage Lions are:
Or shut me nightly in a Charnell-house,
With reekie shankes, and yeolow chaples sculls:
Or lay me in tombe with one new dead:
Things that to heare them namde have made me tremble;
And I will doo it without feare or doubt,
To keep my selfe a faithfull unstaind Wife
To my deere Lord, my deerest *Romeo.*

Fr. Hold Iuliet, hie thee home, get thee to bed,
Let not thy Nurse lye with thee in thy Chamber:
And when thou art alone, take thou this Violl,
And this distilled Liquor drinke thou off:
When presently through all thy veynes shall run
A dull and heavie slumber, which shall seaze
Each vitall spirit: for no Pulse shall keepe
His naturall progresse, but surcease to beate:
No signe of breath shall testifie thou livst.
And in this borrowed likenes of shrunke death,
Thou shalt remaine full two and fortie houres.
And when thou art laid in thy Kindreds Vault,
Ile send in haste to *Mantua* to thy Lord,
And he shall come and take thee from thy grave.

Iul. Frier I goe, be sure thou send for my deare *Romeo.*
[*Exeunt.*

The following in Q 1 corresponds to IV. v. 41–95:

Par. Have I thought long to see this mornings face,
And doth it now present such prodegies?
Accurst, unhappy, miserable man,
Forlorne, forsaken, destitute I am:
Borne to the world to be a slave in it.
Distrest, remediles, and unfortunate.
O heavens, O nature, wherefore did you make me,
To live so vile, so wretched as I shall.

Cap. O heere she lies that was our hope, our joy,
And being dead, dead sorrow nips us all.
[*All at once cry out and wring their hands.*

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All cry. And all our ioy, and all our hope is dead,
Dead, lost, undone, absented, wholy fled.
Cap. Cruel, uniust, impartiall destinies,
Why to this day have you preserv'd my life?
To see my hope, my stay, my ioy, my life,
Deprivde of sence, of life, of all by death,
Cruell, uniust, impartiall destinies.
Cap. O sad fac'd sorrow map of misery,
Why this sad time have I desird to see.
This day, this uniust, this impartiall day
Wherein I hop'd to see my comfort full,
To be deprivde by suddaine destinie.
Moth. O woe, alacke, distrest, why should I live?
To see this day, this miserable day.
Alacke the time that ever I was borne,
To be partaker of this destinie.
Alacke the day, alacke and welladay.
Fr. O peace for shame, if not for charity.
Your daughter lives in peace and happines,
And it is vaine to wish it otherwise.
Come sticke your Rosemary in this dead coarse,
And as the custome of our Country is,
In all her best and sumptuous ornaments,
Convay her where her Ancestors lie tomb'd.
Cap. Let it be so come wofull sorrow mates,
Let us together taste this bitter fate.
[*They all but the Nurse goe foorth, casting Rosemary on her and shutting the Curtens.*

The following in Q 1 corresponds to V. iii. 1–17:

Enter COUNTIE PARIS *and his Page with flowers and sweete water.*

Par. Put out the torch, and lye thee all along
Under this Ew-tree, keeping thine eare close to the hollow ground.
And if thou heare one tread within this Churchyard
Staight give me notice.
Boy. I will my Lord.
[*Paris strewes the Tomb with flowers.*

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Par. Sweete Flower, with flowers I strew thy Bridale bed:
Sweete Tombe that in thy circuite dost containe,
The perfect modell of eternitie:
Faire *Iuliet* that with Angells dost remaine,
Accept this latest favour at my hands,
That living honourd thee, and being dead
With funerall praises doo adorne thy Tombe.
Boy whistles and calls. My Lord.

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APPENDIX II

ANALYSIS OF BROOKE'S "THE TRAGICALL HISTORYE OF ROMEUS AND IULIET," WITH QUOTATIONS

VERONA described 1–12.

The houses of Capelet and Montagew; their strifes; to allay which Prince Escalus uses first gentle means, and then sterner. (25–50.)

Romeus, a beautiful youth, loves a fair maid, but she, being wise and virtuous, repels him. (51–72.)

After many months of hopeless love, he desires to cure himself by travel; yet cannot resolve upon it:

> He languisheth and melts awaye, as snow against the sonne.
> His kyndred and alyes do wonder what he ayles. (73–100.)

The trustiest of his friends rebukes him, and advises him to love a kinder mistress:

> Some one of bewty, favour, shape, and of so lovely porte:
> With so fast fixed eye, perhaps thou mayst beholde:
> That thou shalt quite forget thy love, and passions past of olde. (101–140.)

Romeus promises to attend feasts and banquets, and to view other beauties. (141–150.)

Before three months pass, Christmas games begin, and Capel gives a banquet:

> No Lady, no knight in Verona
> But Capilet himselfe hath byd unto his feast:
> Or by his name in paper sent, appoynted as a geast. (151–164.)

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Romeus goes masked with other five; when they unmask, he retires to a nook, but is recognised by the torches' light. (165–182.)

The Capilets restrain their ire. (183–190.)

He views the ladies; sees one more beautiful than the rest; and quite forgets his former love. Juliet's eyes anchor on him. Love shoots her with his bow. Their eyes inform them of mutual love. (191–244.)

After a dance, Juliet finds Romeus seated by her:

> And on the other side there sat one cald Mercutio,
> A courtier that eche where was highly had in pryce:
> For he was coorteous of his speche, and pleasant of devise.
> Even as a Lyon would emong the lambes be bolde:
> Such was emong the bashfull maydes, Mercutio to beholde.
> With frendly gripe he ceasd fayre Juliets snowish hand:
> A gyft he had that nature gave him in his swathing band.
> That frosen mountayne yse was never halfe so cold
> As were his handes.

The lovers' hands meet, palm to palm. Romeus cannot speak; Juliet calls the time of his arrival blessed, and then is silent with love; presently they are able to discourse, and Romeus declares his passion. (245–308.)

Juliet, before leaving Romeus, confesses that (her honour saved) she is his. (309–318.)

Romeus learns her name; blames Fortune and Love; but he now serves one who is not cruel. (319–340.)

Juliet, inquiring first concerning others, learns from her old Nurse her lover's name:

> And tell me who is he with vysor in his hand
> That yender doth in masking weede besyde the window stand.
> His name is Romeus (said she) a Montegewe.

Juliet inwardly despairs, but keeps up an outward show of gladness. She cannot sleep, and questions with

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herself, May not Romeus be false? But treason cannot lurk in a shape so perfect. She will love him, if he mind to make her his lawful wedded wife, for the alliance may procure the houses' peace. (341–428.)

Morning comes; Romeus passes, and sees Juliet at her window; but is wary of danger. This happens often. He discovers a garden-plot fronting full upon her leaning place. Thither, when night has spread her black mantle, he goes armed; but for a week or two in vain. One moonlight night Juliet leans within her window, and espies him. She rejoices even more than he, for she could not account for his absence by day. She is alarmed for his safety:

> Oh Romeus (of your lyfe) too lavas sure you are:
> That in this place, and at thys tyme to hasard it you dare.
> What if your dedly foes my kynsmen saw you here?

He answers that he can defend himself, and loves life only for her sake. Weeping, her head leaning on her arm, she tells her love, and promises that, if wedlock be his end and mark, she will follow him wherever he may go; but if he intends her dishonour, let him cease his suit. Romeus rejoices, and says he will seek advice early tomorrow from Friar Lawrence. (429–564.)

The Friar is described:

> The barefoote fryer gyrt with cord his grayish weede,
> For he of Frauncis order was, a fryer as I reede.
> . . . . . .
> The secretes eke he knew in natures woorkes that loorke.

Romeus, not staying till the morrow, goes to him. He advises delay, but, hoping to reconcile the houses by the marriage, is overcome. Romeus consents to the delay of a day and a night. (565–616.)

Juliet's confidante is the ancient Nurse, who lies in her chamber, and whose aid she secures by promised hire. The Nurse goes to Romeus:

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On Saterday, quod he, if Juliet come to shrift,
She shalbe shrived and maried.

She promises to devise an excuse for going, and talks of her babe Juliet:

And how she gave her sucke in youth, she leaveth not to tell.
A prety babe (quod she) it was when it was yong:
Lord how it could full pretely have prated with it tong.

Romeus gives her gold; she returns, full of his praises:

But of our marriage say at once, what aunswer have you brought?
Nay soft, quoth she, I feare, your hurt by sodain ioye:
I list not play quoth Juliet, although thou list to toye. (617–714.)

On Saturday Juliet, the Nurse, and a maid, sent by Juliet's mother, go to the church. The Friar dismisses the Nurse and maid to hear "a mass or two." Romeus has already waited two hours in the Friar's cell: "Eche minute seemde an howre, and every howre a day." The lovers are married. Romeus bids Juliet send the Nurse to him for a ladder of cord. They think the day long; if they might have the sun bound to their will "Black shade of night and doubled darke should straight all over hyde." (715–826.)

The hour arrives; Romeus leaps the wall; climbs the ladder. Bride and bridegroom embrace, and talk of their past and present state. The Nurse urges them to consummate their union. (827–918.)

Dawn comes: "The hastines of Phoebus steeds in great despyte they blame." Their bliss lasts a month or twain. On Easter Monday Tibalt, a young Capilet, Juliet's uncle's son, "best exercisd in feates of armes," leads a street-fight against the Montagewes. Romeus seeks to part the combatants: "Not dread, but other waighty cause my hasty hand doth stay." Tybalt addresses him as "coward, traytor boy"; they fight; Tybalt is slain.

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The Capilets demand Romeus' death; the Montagewes remonstrate; the lookers-on blame Tybalt; the Prince pronounces exile as his sentence, and bids the households lay aside their bloody weapons. (919–1074.)

Juliet weeps and tears her hair; wails Tybalt's death; curses her fatal window; rails against Romeus; and charges herself with murder for touching the honour of his name. The Nurse finds her seemingly dead upon her bed; she revives; breaks into lamentation; is cheered by the Nurse with the hope of Romeus' recall from exile. The Nurse offers to go to Romeus, who lurks in the Friar's cell. Her mistress sends her forth. (1075–1256.)

Romeus does not yet know his doom. The Friar goes forth, learns the sentence, and returns. He tells the Nurse that Romeus shall come at night to Juliet to devise of their affairs. He informs Romeus that the sentence is good, not death but banishment. Romeus is frantic, tears his hair, throws himself on the ground, and prays for death; he blames nature, his time and place of birth, the stars, and Fortune. The Friar rebukes him:

> Art thou quoth he a man? thy shape saith, so thou art:
> Thy crying and thy weping eyes denote a womans hart.
> . . . . . .
> So that I stoode in doute this howre (at the least)
> If thou a man or woman wert, or els a brutish beast.

He exhorts Romeus to fortitude; he has slain his foe; he is not condemned to death; his friends may resort to him at Mantua. Romeus grows reasonable; the Friar advises him as to how to quit Verona unknown; and bids him visit cheerfully his lady's bower. (1257–1526.)

Night comes; Romeus visits Juliet; he discourses of Fortune, and exhorts Juliet to patience; she pleads to be permitted to accompany him in disguise; he explains that they would be pursued and punished; he hopes to procure his recall to Verona within four months; if he does not, he will then carry her off to a foreign land.

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Juliet submits, only requiring a promise that Romeus shall, through the Friar, keep her informed of his state. (1527–1700.)

Light begins to appear in the East: "As yet he saw no day, ne could he call it night." Romeus and Juliet embrace and then part:

> Then hath these lovers day an ende, their night begonne,
> For eche of them to other is as to the world the sunne.

Romeus sets forth, clad as a merchant venturer, to Mantua. He states his grievance to the Duke; he is overwhelmed with sorrow. (1701–1786.)

Juliet pines and pales, though she endeavours to conceal her grief. Her mother notices the change in her; tries to cheer her; bids her forget Tibalt's death. Juliet declares that, a great while since, her last tears for Tybalt were shed. Her mother informs Capilet, and tells him of her suspicion that Juliet pines for envy of her married companions; she urges Capilet to have her married. He replies that she is too young—scarce sixteen years; yet he will seek a husband. (1787–1874.)

County Paris, an Earl's son, becomes a suitor. Her mother informs Juliet, commending "his youthfull yeres, his fayrenes, and his port, and semely grace." Juliet expresses amazement; threatens to slay herself; kneels and implores. Old Capilet comes to her; she grovels at his feet; he charges her with unthankfulness and disobedience:

> thou playest in this case
> The dainty foole, and stubberne gyrle; for want of skill
> Thou dost refuse thy offred weale, and disobey my will.

Unless by Wednesday next she consents, he will disinherit and confine her. (1875–1996.)

Next morning Juliet visits the Friar; states her case; threatens suicide, if marriage with Paris be otherwise unavoidable. The Friar is in perplexity; not five months

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past, he had wedded her to Romeus; the marriage with Paris is fixed for the tenth day of September. He tells Juliet of his youthful travels, in which he had learnt the virtues of stones, plants, metals. He explains the properties of the sleeping-powder; exhorts her to courage; bids her receive the "vyoll small," and on her marriage-day before the sun clears the sky, fill it with water:

> Then drinke it of, and thou shalt feele throughout eche vayne and lim
> A pleasant slumber slide, and quite dispred at length
> On all thy partes, from every part reve all thy kindly strength.

Her kindred will suppose her dead; will bear her to their forefathers' tomb; the Friar will send to Mantua, and he and Romeus will take her forth that night. (1997–2172.)

Juliet courageously agrees; passes with stately gait through the streets; tells her mother that the Friar has made her another woman, and consents to marry Paris; she will go to her closet to choose out the bravest garments and richest jewels. Old Capilet praises the Friar, and at once goes to inform Paris; who visits Juliet, is charmed, and now only desires to haste the day. (2173–2276.)

The bridal feast is prepared; the dearest things are bought. In Juliet's chamber the Nurse praises Paris ten times more than she had praised Romeus: "Paris shall dwell there still, Romeus shall not retourne," or, if he do, Juliet shall have both husband and paramour. Juliet maintains a cheerful aspect; sends away the Nurse, for she would spend the night in prayer; then hides the viol under her bolster, and retires to bed. She doubts the unknown force of the powder. Will it work at all? Serpents and venomous worms may lurk in the tomb. How shall she endure the stench of corpses? Will she not be stifled? She thinks she sees Tybalt's dead body; she is in a cold sweat; fearing her own weakness, she swiftly drinks the mixture, then crosses her arms on her breast, and falls into a trance. (2277–2402.)

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At sunrise the Nurse would wake her: "Lady you slepe to long, (the Earle) will rayse you by and by." She finds that Juliet is dead; the mother laments; the father, Paris, and a rout of gentlemen and ladies enter; old Capilet has no power to weep or speak:

> If ever there hath been a lamentable day,
> A day, ruthfull, unfortunate and fatall, then I say

this is that day. (2403–2472.)

Meanwhile Friar Lawrence sends a friar of his house to Romeus with a letter, bidding him come "the next night after that," to take Juliet from the tomb. Friar John hies to Mantua; seeks, according to custom, a companion brother, but, plague being in the house, is detained, and not knowing the contents of the letter, he defers till the morrow. All in Capilet's house is changed from marriage to funeral; according to the Italian manner Juliet is borne to the tomb with open face and in wonted weed. Romeus' man, sent to Verona as a spy, sees the funeral, and bears tidings to his master. Thinking that his death would be more glorious if he died near Juliet, Romeus resolves to go to Verona. He wanders through Mantua streets, sees an apothecary sitting outside his poor shop, furnished with few boxes, and bribes him with gold to sell poison, "speeding gere," contrary to the law. (2473–2588.)

Romeus sends his man, Peter, to Verona, bidding him provide instruments to open the tomb. He calls for ink and paper, and writes an account of the events and his design, to be given to his father. At Verona Peter meets him with lantern and instruments. He orders Peter to leave him, and early in the morning to deliver the letter to his father. Romeus descends into the vault, finds Juliet dead, embraces her, and devours the poison. He addresses Juliet; what more glorious tomb could he have craved? He addresses the dead Tybalt; prays to Christ for his grace; throws himself on Juliet's body, and dies. (2589–2688.)

Friar Lawrence comes to open the tomb, and is startled by the light in it. Peter explains to him that

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his master is within; the Friar enters and finds the body of Romeus. Juliet awakens; the Friar shows her lover's corpse; exhorts her to patience, and promises to place her in some religious house. She weeps, falls on Romeus' body, covers it with kisses, and laments her loss. Hearing a noise, the Friar and servant fly. Juliet, with a speech welcoming death, plunges Romeus' dagger in her heart. (2689–2792.)

Watchmen, supposing that enchanters were abusing the dead, enter the tomb, find the corpses, arrest the Friar and Peter, and next day inform the Prince. (2793–2808.)

Crowds visit the tomb. By the Prince's order the bodies are placed on a stage. Peter and Friar Lawrence are openly examined. The Friar in a long speech justifies himself, and explains all that had happened. His account is confirmed by Peter and by the letter of Romeus. Prince Escalus banishes the Nurse and lets Peter go free. The apothecary is hanged by the throat. The Friar retires to a hermitage and five years later dies, aged seventy-five (see line 2843). The bodies of the lovers are placed in a stately tomb, supported by great marble pillars:

> And even at this day the tombe is to be seene;
> So that among the monumentes that in Verona been,
> There is no monument more worthy of the sight,
> Then is the tombe of Juliet and Romeus her knight.
> (2809–3020.)

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APPENDIX III

RUNAWAY'S EYES

(*Footnote to Page* 100)

AN editor has to consider whether the word *runaway* is to be retained; and if it is, whether *runaway's* or *runaways'* should be printed. The proposed substitutes are not happy; among them are Rumour's, Renomy's, Luna's, unawares, rumourors', Cynthia's, enemies, rude day's (Dyce, ed. 2), sunny day's, sun-weary, and others of equal infelicity. The word *runaway* is strongly supported by the parallel (with variations) in ideas and language of *Merchant of Venice*, II. vi. 34–47. Jessica is on the balcony; love, she says, is blind, and lovers cannot see their pretty follies. Lorenzo bids her "come at once, For the *close* night doth play the *runaway*." When Lorenzo speaks it is night; when Juliet speaks it is day, and she is gazing at the sun.

I believe the genitive singular *runaway's* to be right, and I agree with Warburton that the sun or Phœbus is meant. It is objected that Juliet has complained of the slow pace of the sun; but now she imagines night as having arrived, and the tardy sun has proved himself to be the runaway he actually was.

I do not wish to innovate in the text, and I have left the commonly received punctuation. But a different punctuation might solve the difficulty. The word *That* (before *runaway's*) may be the demonstrative pronoun, as in "That 'banished,'" line 113. "That runaway" may mean "yonder runaway," or "that runaway (of whom I have

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spoken)." The central motive of the speech is "Come night, come Romeo." Having invoked night to spread the curtain, Juliet says, with a thought of her own joyful wakefulness, "Yonder sun may sleep" (*wink* having commonly this sense); and then she calls on Romeo to leap to her arms.

I am not quite sure that "untalk'd of and unseen" is rightly connected with "Romeo." Possibly we should connect it with what follows. Lovers *unseen seeing* is in the manner of the play. This is a secondary question; but perhaps the whole might be pointed thus:

> Spread thy close curtains love-performing night!
> —That [=Yonder] runaway's eyes may wink—and Romeo,
> Leap to these arms! Untalk'd of and unseen,
> Lovers can see, etc.

If following Delius we read *runaways' eyes*, the runaways (if not the stars) must be wanderers in the streets. Attempts have been made to produce an example of *runaway* in such a sense, but, I think, without success, and Professor Hales (*Longman's Magazine*, Feb. 1892) has to admit that the word in this sense is a ἅπαξ λεγόμενον not only in Shakespeare, but in all English literature. Expressions of the desire of lovers for silence and the absence of babblers can of course be found, and Spenser's *Epithalamium* may be compared with Juliet's soliloquy, but the points in common are not, I think, such as prove more than that a community of subject suggested like ideas.

Theobald read "That th' Runaway's" (after Warburton). Allen suggests the absorption of *the* by the final *t* in *that*. Commentators have named as the runaway the Night, the moon, Phaeton, Romeo, Juliet, etc. Halpin, with learning and ingenuity, argues that he is the runaway Cupid. See thirty closely printed pages on this line in Furness's *Romeo and Juliet*.

White, who, after resisting it, came round to War-

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burton's explanation, quotes from *The Faithful Friends* (Dyce, *Beau. and Flet.* vol. iv.):

> The all-seeing *sun*, that makes fair virgins blush,
> But three short nights hath *hid his peeping eyes*,
> Since that uniting Hymen tied our hearts, etc.

So *Mucedorus* (noted by Professor Littledale), p. 35, ed. Delius: "The crystal *eye of heaven* shall not thrice *wink*," *i.e.* the sun shall not thrice set.

I would ask the reader to consider my suggestion as to "That runaway's eyes" as offered with some degree of assurance; but to observe that I throw out the notion of pointing "arms! Untalk'd of" merely as a possibility, which ought not to be wholly lost sight of in studying the passage.

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